

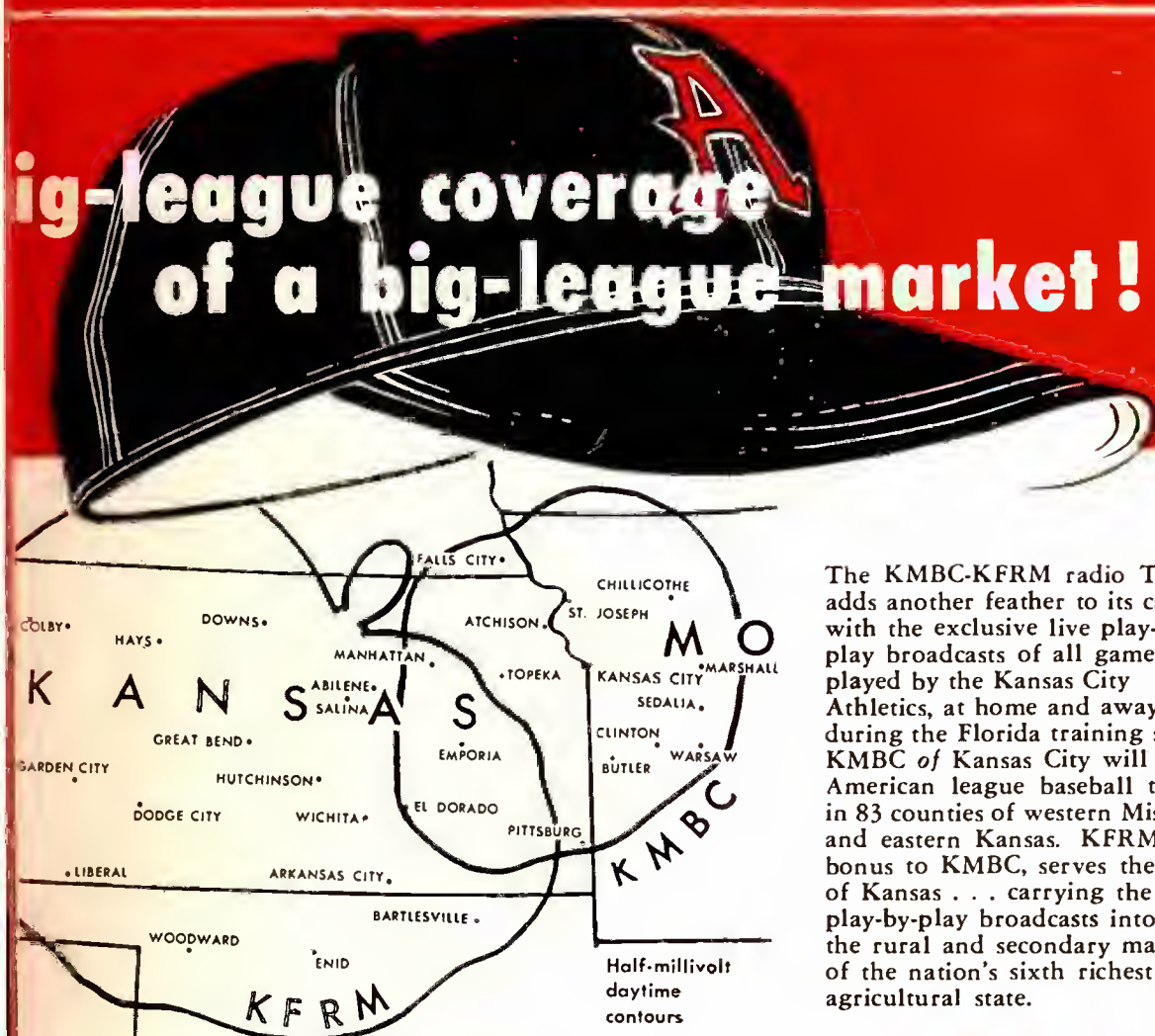
SPONSOR

magazine radio and tv advertisers use

7 MARCH 1955

50¢ per copy • \$8 per year

**Big-league coverage
of a big-league market!**



The KMBC-KFRM radio Team adds another feather to its cap with the exclusive live play-by-play broadcasts of all games played by the Kansas City Athletics, at home and away, and during the Florida training season. KMBC of Kansas City will carry American league baseball to fans in 83 counties of western Missouri and eastern Kansas. KFRM, a bonus to KMBC, serves the state of Kansas . . . carrying the play-by-play broadcasts into the rural and secondary markets of the nation's sixth richest agricultural state.

The KMBC-KFRM radio TEAM

in the Heart of America

NBC CARRIER LISTING

Big-league baseball coverage is typical of the powerful programming that has made KMBC-KFRM the leading radio combination in the Heart of America market. On the air 24 hours a day, the Team carries a finely tuned program schedule that's nationally famous for building and holding a tremendous

audience. Local-flavor news of regional importance, "live" entertainment and one of the most active farm departments in radio—together with CBS network programming—set the stage for advertising results that can't be equalled. For baseball agencies and choice run-of-the-log availabilities, see your Free & Peters Colonel.

KMBC-KFRM

of America's great radio stations—6th Oldest CBS Affiliate

Primary Basic CBS Radio



FREE & PETERS, INC.
Exclusive National Representatives



...and for television,
the Swing is to KMBC-TV...

Kansas City's Most
Powerful TV Station

THE TWO TOIGOS

page 31

Radio merchandising:
are you asking
too much?

page 34

Esso gives tips on
how to present
ty news

page 36

TV TEST: WEEK NO. 3

page 40

Hudson No. 1
napkin firm, puts
\$1.4 million in air

page 38

SUMMER SELLING SECTION: 1955

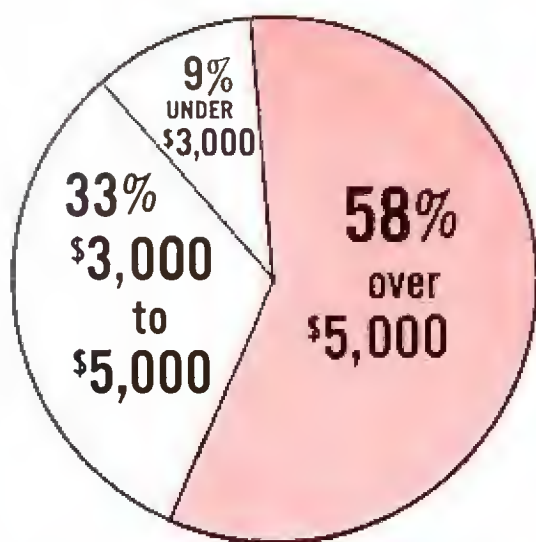
starts page 43

People go on living
—and buying—in
summertime

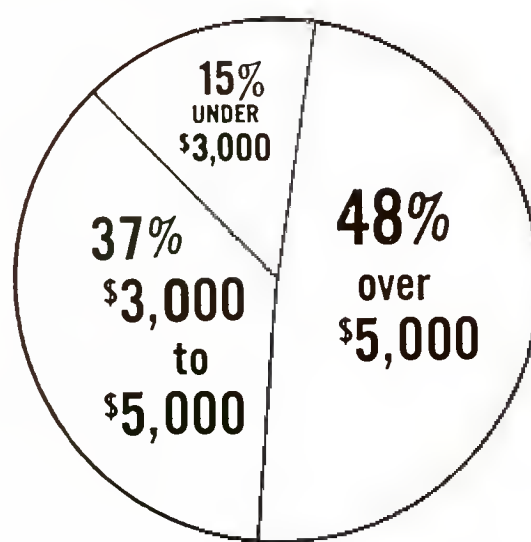
page 44

PRESTIGE?

58% of W-I-T-H's audience have incomes of \$5,000 or more!



W-I-T-H's audience
by income groups



Audience of Network Station A
by income groups

Just about everybody in the business knows that WITH has the biggest listening audience in Baltimore City and Baltimore County. They know, too, that WITH provides the lowest cost-per-thousand listeners of any station in town.

But there's a lot of talk about the quality of this audience. The A. C. Nielsen Company has recently made a survey which shows the composition of the listening audience for WITH and one other Baltimore station. The other station is a powerful network outlet.

The upper group—families with incomes of \$5,000 a year or more—make up 58% of the total WITH audience. Only 48% of the network's audience is in this group. In the middle group—incomes from 3 to 5 thousand dollars a year—WITH has 33%, the network 37%. In the lower group—under \$3,000 a year—WITH has 9%, the network 15%.

So don't worry about "prestige" when you're buying radio time in Baltimore. WITH gives you all the "prestige" you need. Ask your Forjoe man!

—in Baltimore

TOM TINSLEY, President

WITH



REPRESENTED BY FORJOE & CO.

**REPORT
TO SPONSORS
7 MARCH 1955**

**Kucera named
time buying v.p.**

Increasing stature of air media at major agencies reflected in appointment of John Kucera to new post of v.p. in charge all time-buying activities at Biow-Beirn-Toigo. Move was described by agency's president, F. Kenneth Beirn, as decentralization designed to place media in closer liaison with creative groups. Kucera will work with all media and account groups on time buying. Function of over-all director of media will be abolished with Walter Smith, media director, resigning to join William Esty as v.p. and account supervisor.

-SR-

**FCC station
limit rejected**

Tossing out by Washington, D. C., Court of Appeals of FCC's flat limit on number of stations under one ownership is not expected to mean immediate change. Decision requires FCC to give hearing to multiple owner; does not require commission to grant c.p. However, possibility of legal ceiling is not discounted since Congress, which is showing avid interest in broadcasting lately, has power to set one.

-SR-

**\$100,000 study
of blacklisting**

\$100,000 study of entertainment industry blacklisting is underway headed by John Cogley, former editor of Catholic magazine Commonweal. Researchers are talking to agencies, nets, talent, unions. Staff of about 10 operates out of Shelton Hotel with backing provided by Fund for the Republic which has \$15 million grant from Ford Foundation to use in civil liberties projects. Study was in works long before reports linking-ex-Communist Harvey Matusow with agency talent checks.

-SR-

**Disneyland spur
to innovation**

Only program in tv top 10 which isn't in comedy, variety or detective categories is "Disneyland" (ABC TV). It's probably first time off-beat type has risen so far so fast, is considered season's best spur to innovation. Nielsen for 2 weeks ending 22 January has "Disneyland" in fourth place with 50.1 rating. Gap between third place show, P&G's "Lucy," and "Disneyland" is only 2 points.

-SR-

**Tv tape
era imminent?**

Recent demonstration of video tape in color by Bing Crosby Enterprises adds to indications tape will start coming into commercial use as soon as next year. (See SPONSOR analysis next issue.)

-SR-

**Subscription tv
long way off**

Opposition of many broadcasters to subscription tv will become clear within next month as industry responds to FCC's request for comments by 9 May. Informed opinion is it will be long time before decision is reached. Plight of uhf broadcasters is in background in subscription tv issue as in Senate Commerce Committee probe of networks. Main supporters of free tv concept among broadcasters have been uhf and small-market tv stations who see subscription as means of supplementing income from advertising.

REPORT TO SPONSORS for 7 March 1955

B&M tv test to use testimonials Burnham & Morrill test tv campaign in Green Bay, Wis., area is turning to use of testimonial commercials to hammer home brand identification. One wholesaler in area, on basis of preliminary observations, said B&M is running into perennial advertising problem: selling competitor's product as well your own through carryover effect. Chief oven-baked bean competitor, Puritan, has package closely resembling B&M's, making consumer confusion possibility. (See Part 3 in SPONSOR's continuing story of B&M test campaign this issue, page 40.)

-SR-

Ratings critiques continuing Criticism of ratings continues with 3 critiques almost simultaneously during February. (1) Robert E. Dunville, president Crosley Broadcasting, told AFA fifth district in Dayton researchers fail to measure whole coverage area of radio stations, sticking to tv-saturated zones. (2) Tom Flanagan, SRA managing director, told Southwestern Ad Association in Oklahoma "radio is too big to be measured," that "ratings are not research." (3) Roger W. Clipp, general manager WFIL, Philadelphia, released ratings evaluation prepared by Penn State graduate student under fellowship grant from WFIL-TV. Study analyzes ratings in fashion similar to that of recent ARF study.

-SR-

RAB's new spot radio concept RAB is developing new "threshold" concept in spot radio. Based on city-by-city research, RAB finds campaign may barely penetrate consumer's threshold of consciousness unless sufficient number of announcements is used. RAB president Kevin Sweeney told Omaha Advertising Club recently until 50 announcements are used in some cities "you get nowhere." "But after you begin to get terrific momentum . . . 100 . . . are not twice as good but might be 5 times as good."

-SR-

Promotion aids tv show, magazine Way for magazines and tv to tie in for mutual promotion advantage shown in upcoming "Fireside Theatre" stanza. Living room set for show, to be seen 29 March, was constructed under supervision of "The American Home." Room will be featured in April issue of magazine, on newsstands week before broadcast. Department stores are expected to feature room with elaborate promotion materials to be furnished. P&G, via Compton, is NBC TV show's sponsor. Compton believes this is first such instance of magazine, dramatic show tie-in.

-SR-

Hunt Food earnings double Hunt Foods, which last year entered spot radio with musical announcements which won wide notice, has announced higher profit, record sales. '54 net earnings were virtually double previous year's, \$1,601,394 compared with \$848,369 in '53. Earnings per share went from \$1.12 to \$2.38.

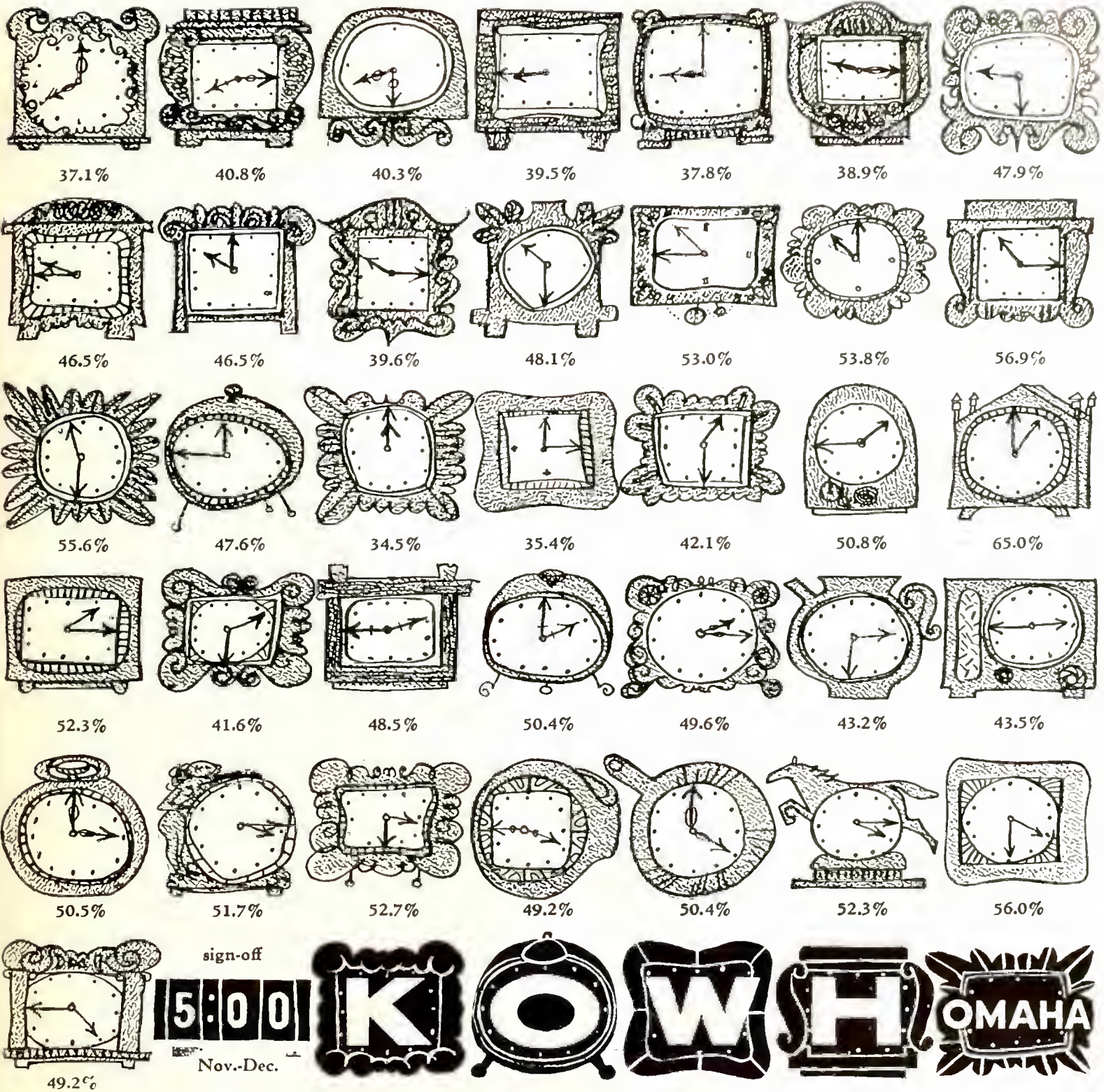
-SR-

Americans at CARTB meeting Though U.S. has no industry—or private—coverage service on continuing basis, Canada's Bureau of Broadcast Measurement continues bi-annual surveys which next year will include television. BBM's annual meeting will be held 22 March during meeting of Canadian Association of Radio and Television Broadcasters at Quebec City. Among Americans who will address CARTB meetings are John Karol, CBS Radio sales v.p.; Thomas O'Neil, MBS president; Joseph Ward, president Advertising Research Bureau, Inc., Seattle; J. P. Furniss, v.p. Citizen's and Southern National Bank in Atlanta, and strong radio-tv advocate.

(Sponsor Reports continues page 127)

Among KOWH advertisers, at all hours of the day . . .

A GOOD TIME IS HAD BY ALL!



No advertiser gets a bad time on KOWH, proud dominator of every single daytime 1/4 hour. Lowest average quarter: 34.5%. Highest: 65% RPT 65%.* A.M. average: 45.3%; P.M. average: 47.6%; All-day: 46.7%. (Next station 21.3%.)

The time was never better for a chat with the H-R man, or KOWH General Manager Virgil Sharpe.

*Hooper Continuing Measurements, 8 a.m.-6 p.m. Monday-Saturday, Oct. '54-Jan. '55.



MID-CONTINENT BROADCASTING COMPANY

President: Todd Storz

WHB, Kansas City
Represented by
John Blair & Co.

WTIX, New Orleans
Represented by
Adam J. Young, Jr.

KOWH, Omaha
Represented by
H-R, Reps, Inc.

ARTICLES

The Two Toigos

The story of the rise of two cousins, once coal miners, to key executive posts at top-billing air agencies Biow-Beirn-Toigo and Lennen & Newell

31

Radio merchandising: do you ask too much?

More and more agencies and clients are admitting that radio stations have been pushed by competitive pressures into making merchandising promises that can't always be filled. Both sides air gripes on this growing industry problem

31

Esso's tips on tv news

After 15 years of spot tv news experience, Esso has evolved a format which it finds particularly successful. Here are the company's suggestions for the effective presentation of news on video

36

Hudson soars to napkin leadership with radio, tv

In 1946, Hudson paper napkins held 10% of the total napkin market; today, Hudson leads with 40% share. Tv and radio spot spearhead Hudson's ad efforts (air budget, \$1.4 million), have enabled them to build whole line of paper products

38

B&M beans' tv test: commercial strategy switched

When B&M found that its tv commercials on WBAY-TV were selling a competitor's beans as well as its own, the air approach was changed to emphasize B&M product identification; instead of six personalities, one now does most of the selling

40

SUMMER SELLING SECTION: 1955

Summer is no different than any other season

Contrary to the thinking of hiatus-takers, people are not dead to advertising in the summertime; they go on living pretty much as they do the rest of the year, working, eating, drinking, sleeping—and, most important, buying

43

Profile of summer radio and tv

Here are the facts on audiences in the summertime, on business levels at the radio and television networks and on a spot basis

44, 46

Answer to basic questions on summer air

The facts-and-figures picture on summer sales and hot-weather radio and tv audiences is presented in half a dozen charts: summer-winter comparisons in viewing and listening, in and out-of-home; ratings, incomes, retail sales

49

COMING

The two Toigos: Part II

The second article of this two-man profile continues the Horatio-Alger-like rise in the advertising world of cousins John and Adolph Toigo

21 Mar.

B&M beans tv test: Part IV

What will be the outcome of B&M's switch in commercial approach? SPONSOR will continue to report the results of this currently-happening tv test

21 Mar.

DEPARTMENTS

AGENCY AD LIBS

49TH & MADISON

TIMEBUYERS

MR. SPONSOR, A. S. Harrison

NEW & RENEW

SPONSOR BACKSTAGE

NEW FILM SHOWS

TV COMPARAGRAPH

FILM NOTES

RADIO RESULTS

P. S.

AGENCY PROFILE, Les Persky

SPONSOR ASKS

ROUND-UP

NEW TV STATIONS

NEWSMAKERS

SPONSOR SPEAKS

Editor and President: Norman R. Glend

Secretary-Treasurer: Elaine Couper G

Vice President-Genl. Manager: Bernar

Vice President: Jacob A. Evans

Editorial Director: Miles David

Senior Editors: Charles Sinclair, Altree

Associate Editor: Evelyn Konrad

Department Editor: Lila Lee Seaton

Assistant Editors: Keith Trantow, Ed Fel

Contributing Editors: Ben Foreman, Jo

Editorial Assistant: Florence Ettenber

Art Director: Donald H. Ditty

Photographer: Lester Cole

Vice Pres.-Advg. Director: Robert P. Me

Advertising Department: Edwin D.

(Western Manager), Homer Griffith

(West Manager), Arnold Alpert (Midwes

ager), John A. Kovchok (Production

ager), Charles L. Nash

Circulation Department: Evelyn Satz

(Subscription Manager), Emily Cutillo, Mo

Kahn, Minerva Mitchell

Office Manager: Catherine Scott

Readers' Service: Augusta B. Shearman

Accounting Department: Eva M. S

Laura Fazio

Secretary to Publisher: Janet Whittie

Published biweekly by SPONSOR PUBLICATIONS combined with TV Executive, Editorial, Circulation, Advertising Offices, 40 E. 49th St. (49th & 5th Ave.), New York 17, N. Y. Telephone: MUrray Hill 7-9863. Chicago Office: 161 E. Grand Ave. Phone: 7-9863. Dallas Office: 2706 Carlisle St. Phone: 7-9863. Los Angeles Office: 6087 Sunset Blvd. Phone: 7-9863. Printing Office: 311 E. 19th St., Baltimore 11, Md. Subscriptions: Single copy \$8 a year, Canada and foreign \$9. Single copy \$1.00. Printed in U.S.A. Address all correspondence to SPONSOR PUBLICATIONS, 40 E. 49th St., New York 17, N. Y. Copyright 1955, SPONSOR PUBLICATIONS

DON'T "PICK BLIND" IN SHREVEPORT!



MEDIA DIRECTOR

LOOK AT **KWKH's HOOPERS!**

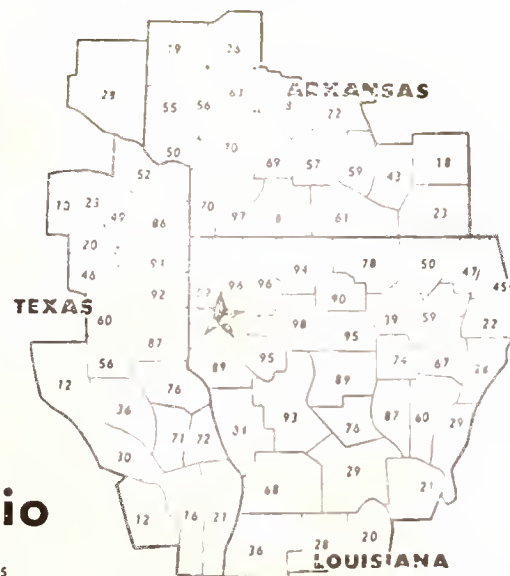
Despite local competition from six other radio stations, Hoopers show that 50,000-watt KWKH is the BIG Shreveport favorite, *morning, afternoon and night*. And remember — Metropolitan Shreveport represents only about 15% of KWKH's coverage.

JAN.-FEB., 1954 — SHARE OF AUDIENCE

TIME	KWKH	STATION B	STATION C	STATION D	STATION E
MON. thru FRI. 8:00 A.M. - 12:00 Noon	38.1	19.5	6.2	16.0	19.5
MON. thru FRI. 12:00 Noon - 6:00 P.M.	44.3	21.2	9.2	6.1	19.4
SUN. thru SAT. EVE. 6:00 P.M. - 10:30 P.M.	54.6		11.2	8.5	24.0

LOOK AT **KWKH's SAMS AREA!**

In addition to *local* preference, S.A.M.S. credits KWKH with coverage of 22.3% more daytime radio homes than the four other Shreveport stations *combined*. Cost-per-thousand-homes is actually 46.4% less than the *second* Shreveport station!



KWKH

50,000 Watts • CBS Radio

A Shreveport Times Station

TEXAS

The Branham Co.
Representatives

Henry Clay
General Manager

Fred Watkins
Commercial Manager

SHREVEPORT, LOUISIANA

ARKANSAS

TV Hooperatings (evenings Sunday through Saturday 6:30 to 10:30 P.M.), show KPRC-TV share of television audience three times greater than Station B, and twice as large as Stations B, C and D combined.

KPRC-TV

66%

STATION
B

22%

STATION
C

12%

STATION
D

0.5%

KPRC-TV

CHANNEL 2
HOUSTON

JACK HARRIS,
Vice President and General Manager

Nationally Represented by
EDWARD PETRY & CO.

FIRST IN TV EXPERIENCE WITH OVER 500 MAN-YEARS

HOOPER - PULSE - ARB

agree...

KPRC-TV

Leads Houston by

LANDSLIDE

49 out of 50 top Houston shows* are on KPRC-TV

KPRC-TV	George Gobel	61	KPRC-TV	Buick-Berle Show	42	KPRC-TV	Mickey Rooney	33
KPRC-TV	Waterfront	57	KPRC-TV	Truth or Consequences	42	KPRC-TV	People Are Funny	32
KPRC-TV	My Little Margie	52	KPRC-TV	Circle Theatre	41	KPRC-TV	Mr. Peepers	32
KPRC-TV	This Is Your Life	52	KPRC-TV	I Married Joan	41	KPRC-TV	Dinah Shore (Tuesday)	32
KPRC-TV	Your Hit Parade	52	KPRC-TV	Ramar of the Jungle	41	KPRC-TV	Curly Fox and Texas Ruby	32
KPRC-TV	You Bet Your Life	51	KPRC-TV	Donald O'Connor	40	KPRC-TV	Going Hollywood	32
KPRC-TV	Dragnet	49	KPRC-TV	TV Playhouse	39	KPRC-TV	Racket Squad	31
KPRC-TV	Fireside Theatre	49	KPRC-TV	I Led Three Lives	39	KPRC-TV	Badge 714	30
KPRC-TV	Million Dollar Movie	49	KPRC-TV	City Detective	38	KPRC-TV	Imogene Coca	30
KPRC-TV	Roy Rogers	46	KPRC-TV	Ellory Queen	38	KPRC-TV	News Caravan (Wednesday)	29
KPRC-TV	Lux Video Theatre	45	KPRC-TV	Dear Phoebe	37	KPRC-TV	News Caravan (Thursday)	29
KPRC-TV	Comedy Hour	44	KPRC-TV	Darts for Dough	35	KPRC-TV	Corliss Archer	28
KPRC-TV	Ford Theatre	44	KPRC-TV	It's a Great Life	35	Station B	What's My Line	28
KPRC-TV	Producer's Showcase	44	KPRC-TV	Houston Wrestling	35	KPRC-TV	Eddio Fisher (Wednesday)	28
KPRC-TV	Cisco Kid	43	KPRC-TV	Annie Oakley	35	KPRC-TV	Kit Carson	28
KPRC-TV	Life of Riley	43	KPRC-TV	Cavalcade of America	34	KPRC-TV	News Caravan (Monday)	27
KPRC-TV	Robert Montgomery	42	KPRC-TV	News Caravan (Tuesday)	33			

***Hooper January 1955**

(Pulse — 39 out of 40; ARB — 38 out of 40)

A Captive Market

WENATCHEE—

A 286 million dollar market isolated by the great stone curtain of 7,000 to 9,000 foot mountains — natural physical barriers to other station penetration.

Serving the Columbia Basin

America's newest farmland! Soon to be more than 500,000 acres under irrigation! A State within a State!

WENATCHEE—

"The Apple Capital of the World" on the mighty Columbia River, near the great dams: Grand Coulee — Rock Island — Rocky Reach — Chief Joseph Dams ATTRACTING NEW INDUSTRY THROUGH LOW COST HYDRO-POWER.



5000 WATTS
560 K.C.
WENATCHEE
WASHINGTON

REGIONAL REPRESENTATIVES
Moore and Lund, Seattle, Wash.

NATIONAL REPRESENTATIVES
Forjoe and Co., Incorporated

AGENCY AD LIBS



by Bob Foreman

The I.D.: available and effective

It may seem a bit ostentatious to devote as many words as I'm going to here to the quickie of television advertising—the station identification. However, it seems to me that these offer such a tremendous potential for advertisers and stations alike that it may well be worth the effort and verbiage.

Furthermore, I recently made some remarks about I.D.'s at a CBS general managers' session and the comments afterward tend to bear out that the subject is of interest.

From what I gather, station identifications are just about the most available type of spot announcements. They can still be bought in prime evening hours even on the most heavily sold out of stations. They can still be bought adjacent to top rating shows. And they can be bought with real frequency.

It seems to me that agencies and probably too the people who sell spot time are not doing enough thinking about I.D.'s. To me, an I.D. should most always be bought as well as sold with a *copy* point of view. What can you *do* copy-wise in the seven seconds of audio allowed you and in the 10 seconds of video? Well, you can't reproduce the "Lord's Prayer" or show the Battle of Jutland or sell a 106-piece set of dishes, to be sure. But you can tell a *concise* story and you can make it *dramatic*. You can establish very firmly a *basic theme line* and do a job of package identification.

An example of approaching I.D.'s from a *copy* standpoint. General Mills started out with a heavy cake mix I.D. campaign to supplement and implement the longer copy being used in broadcast media and in magazines. They didn't try to use I.D.'s to portray Betty Crocker or to present involved service helps. That would have been silly. Impossible, in fact. They let the print ads in the women's books do that. They used I.D.'s to help establish firmly and fast in the minds of American women a new Lasie theme line. "Betty Crocker says, 'I guarantee a perfect cake every time you bake . . . cake, after cake after cake'" —and this takes no more than 10 seconds. Motion helped put the thought across cleanly and clearly and with impact. Frequency helped. So did sound adjacencies. So they were able to rely on the little I.D. to supplement and implement a broader copy story and to set up the theme line of that story.

Another case in point. The use of I.D.'s by the Schaefer (Please turn to page 100)



• Horizontal wipe

• Vertical split

• Vertical wipe

• Vertical wedge wipe

• Diagonal wipe

• Horizontal split

• Diamond insert and wipe

• Controllable corner insert

• Horizontal wedge wipe

• Rectangular insert and wipe

• Controllable corner insert

• Optional special effect

12 ways to present your "commercial"

Now—with RCA's new Special Effects Equipment—you can have these 12 attention-getting effects right at your fingertips. You push the button for the effect you want. You swing the "control stick" (rotatable 360°) and put the selected effect in the picture wherever you want it. It's simple, inexpensive—requires no complicated equipment or extra cameras.

RCA's Special Effects Equipment consists of just two separate units; (1) a TG-15A control panel (shown left) and generator, (2) and a TA-15A amplifier. The Special Effects Panel can be inserted in any RCA Console housing. The other units can be mounted in your video racks. Installation couldn't be easier.

For quick delivery, order your RCA Special Effects Equipment direct from your RCA Broadcast Sales Representative.

← RCA Special Effects Control Panel—with 12 push-button selection and 360° rotatable stick control.

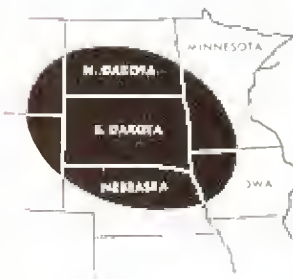


RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION
CAMDEN, N. J.



It's a **FIXED** race in the land where TV means "taint-visible"

NO doubt about it, radio's a sure thing in Big Aggie land. 660,950 families are staunch radio fans in the rich, 5-state Great Upper Missouri Valley. TV stands for "taint-visible" in Big Aggie Land; and no one newspaper can stride this wide land day by day like radio. And far in the lead by several lengths is WNAX-570. So whatever media you consider in other markets, there's only one low-cost, high-return way to get your share of the \$2.8 billion buying income in Big Aggie Land - and that is WNAX-570.



WNAX-570

Yankton, South Dakota

A Cawles station. Under the same management as KFTV, Channel 9, Sioux City: Iowa's second largest market. Dan D. Sullivan, Advertising Director

CBS Radio

Represented by the Katz Agency

49th and MADISON

SPONSOR invites letters to the editor.
Address: 40 E. 49 St., New York 17.

NOT AGHAST

I was interested in reading the story of Esso in your 7 February issue. ("Esso: 19 years of radio news sponsorship"). I was particularly interested in the suggestion that Harry Marschalk made to NBC to buy a five-minute news show.

Some of our people felt that five minutes was all that would be of interest to listeners and that 15 minutes was too much. We had been working with the press services to make their news service available to radio and we were successful. Our original idea was to push the 15-minute news program and that, of course, has been successful.

Marschalk's idea of four five-minute shows throughout the day was an excellent one. As vice president in charge of sales at the time, I just want to correct one word or phrase—"NBC was aghast." We weren't aghast—we were interested and delighted and all we had to do was work out a five-minute rate. There was no pondering but there was a lot of figuring. You see, these programs were to go on stations, not on the network and it meant establishing a five-minute rate for our own owned-and-operated stations which would set a pattern for other stations. Esso first went network but it was difficult to lay out a network that would give them the coverage of their particular territory, and it was a wise approach on their part to go spot. A five-minute show on a limited sector of the country caused quite a problem from a network standpoint.

I just wanted to get over one point: we were delighted, not aghast.

EDGAR KOBAK

SPOT RADIO IN '55

I wanted to tell you that was a right nice story on Q-Tips' radio spot campaign that appeared in the February 7th issue. (Spot radio: off to fast '55 start.) And, incidentally, a very interesting article—good, meaty reading.

Than's for doing such a nice job. More and more, I'm finding that SPON-
(Please turn to page 11)

W

J

I

M

BAY CITY

T

V

**CHANNEL
6**

FLINT

LANSING

JACKSON

**GRAND
RAPIDS**

**BATTLE
CREEK**

SAGINAW

Coverage that Counts!

*7 major Michigan markets
for NBC, CBS and ABC*

Now 100,000 watts!

a big



market you may have missed...

and the one tool that opens it **BEST!**

You can open a can with a hack saw. Or an
But you don't. You use a can opener.
It's the way it is with the Central South. This
market can be opened with a variety of tools.
Just one does the job BEST. This selling
is WSM Radio. And to understand the rea-
why, it's necessary to have an inside look
Central South, U. S. A.

The first place, the Central South is a big
market—a \$2,713,371,000 market. More
powerful in consumer spending power than the
cities of Baltimore, Buffalo, Minneapolis, Cin-
cinnati, or Houston.

It is a little known market—a market com-
posed largely of families and people who live
in small towns. It is not an easy market to
reach and sell. For the time buyer or adver-
tising manager it represents an unusually tough
job, because of the amount of money necessary
to cover the area with solid advertising support.

The cost is prohibitive, if you attempt to do it
with the combination of a Nashville radio sta-
tion (other than WSM) and small town stations
to plug most of the uncovered gaps. The cost
is completely out of line, if you attempt to buy
a combination of a Nashville newspaper and
small town papers. Television leaves well over
half the area uncovered from the standpoint of
consumer dollar penetration.

There is one tool that opens this rich market.
One selling tool that takes your advertising mes-
sage to all the Central South at a cost that is
within the bounds of the sensible advertising
budget. This is radio station WSM.

We would like to have one of our representatives
(either from the station or from your nearest
Petry office) sit down at your desk to show you
what Radio Station WSM can do for your product
in this rich Central South market.

*May we prove to you that WSM is the one selling tool
that can open the entire Central South Market to your
product at a reasonable cost?*

WSM

R A D I O

N A S H V I L L E • C L E A R C H A N N E L • 5 0 , 0 0 0 W A T T S



THE ONE-TWO STORY

Consistently
first choice in the
Columbus Market

20
top pulse
rated programs

day and
night

CBS for CENTRAL OHIO

WBNS

radio

COLUMBUS, OHIO

ASK
JOHN BLAIR

SPONSOR asks and answers the questions we all have in the business—it's the best!

ANITA WASSERMAN
Timebuyer
Lawrence C. Gumbiner Adv.
New York

IMPORTANT INFORMATION

I have gone through your All-Media Evaluation Study and offer my warmest congratulations to SPONSOR for putting so much important information between two covers.

Both CBS Radio and CBS Television can use this to good advantage.

FRANK STANTON
President, CBS
New York

SRA I.D. LIST

We were left out of SRA's list of the new proposed full screen I.D. stations in your recent issue. For the record, we agreed to this proposal, and so stated, as far back as October 1954 and are currently carrying such I.D.'s on our station.

HAROLD E. ANDERSON
Manager, WDEF-TV
Chattanooga

OFFICE EQUIPMENT ON AIR

I have a problem concerning the radio advertising of office equipment. Having no local guidance I take the liberty of writing to you to inquire whether you have on file any success stories along this line.

Any help that you could give me would be greatly appreciated and I'm sure that if any one can help, SPONSOR can.

BRUNO BITKOWSKI
Sales Representative, CKOY
Ottawa

• Capsule case histories on successful radio advertising of the National Service Co. in Billings, Mont., makers of office equipment, and on the Heaps Typewriter Clinic in Phoenix appeared in the 1954 RADIO RESULTS. SPONSOR Service Inc. publishes yearly editions of radio and tv results, indexed compilations of the capsule results which run in each issue of SPONSOR. The 1954 editions of RADIO and TV RESULTS are available at \$1 each.

TV DICTIONARY/HANDBOOK

Many thanks for the copy of Tv Dictionary/Handbook for Sponsors, and it should be handy as a reference for a lot of people, especially newcomers as they enter the field of television. Now you will be challenged to keep it up-to-date!

ORRIN E. DUNLAP, JR.
Vice President, RCA
New York

SPONSOR

**Give your
\$ALES
that**

**punch
in
PORTLAND,
OREGON**

**THE
BIG
PICTURE!**

12

KLOR

TV



**ABC TELEVISION NETWORK
OPERATING WITH A FULL 238,000 WATTS
246,000 TV SETS IN USE**

for availabilities call...

GEORGE P. HOLLINGBERY CO.

CHICAGO NEW YORK LOS ANGELES
ATLANTA SAN FRANCISCO

CHANNEL

S. JOHN SCHILE
Gen. Mgr.
HENRY A. WHITE
Pres.

12

KLOR

OREGON TELEVISION, INC.
915 N. E. Davis St., Portland 14, Oregon
Fillmore 9721

Here's the



And you can't hardly get those true rays-to-riches stories no more!

• 1949 sales volume when Ma and Pa Harry Fox cook Trewax on kitchen stove and sell it door-to-door.

Quality-wise housewives begin asking hardware stores for "that Cadillac of floor waxes." Family sets up small factory.

• 1950 sales double, then re-double yearly thereafter. Only trade advertising was used.

● 1951 ● 1952 ● 1953

Then Trewax budgets a consumer campaign: most of it for 75 announcements a month on KBIG because it covers all Southern California at lowest cost per impression, the balance in Sunset Magazine.

● 1954 sales double 1953 and reach six figures. 95% distribution achieved in hardware, paint, department and floor covering stores.

1955: Trewax renews KBIG, moves into large new factory, expands into Northern California music-and-news radio, plans for national distribution in 1956.

The magic ingredient in Trewax: carnauba. The magic ingredient in Southern California advertising: Radio and KBIG.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOLlywood 3-3205

Not. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Lorenia Mayer. Campbell-Ewald, New York, feels that accurate and uniform coverage data for radio-tr stations would be somewhat comparable to the potential readership guarantees magazines make with their circulation figures. "and very helpful in buying time." "Ratings shouldn't be the end-all in buying time," she told SPONSOR. "I'd much prefer to know a station's coverage in its listening area, and know it in reliable terms, than to know what rating one of its time periods has had. In the past, radio stations have done a slightly better job of providing reliable coverage materials, perhaps because they've been around longer. I hope TrB will come up with some solution or suggestion for tv stations in the near future."



Tom Mahon. Benton & Bowles, New York, finds himself in a somewhat unique position at the agency right now: He's an all-media buyer. For his accounts, the Gaines Division of General Foods and Diamond Crystal Salt, he buys newspapers, magazines as well as radio and tv. "And it's a wonderful way of buying," says he. "For one thing, this system gives the buyer a broader scope. You don't buy in a vacuum, but rather you see where each medium fits in in the over-all advertising aims of your products. Take radio, for example, it's a terrific low-cost medium for getting across reminder copy or to push a product that doesn't need ritual demonstration. But sometimes time-buyers can lose sight of that. Whereas, if you're looking at all media in relation to your product, you have a more complete picture."



Fred McClofferty. Donahue & Coe, New York, says that his product is ideal for merchandising: motion pictures. "We're very conscious of promotion on and off the air. Ratings and audience composition have always been important, but these things being equal, it's the station with the added push that rates the business. In our radio and tv buys for motion pictures (M-G-M) we feel we have the ideal product for promotional possibilities. The editorial value of a soap or breakfast food may be questionable, but we feel that stars like Esther Williams and Robert Taylor and musical scores like 'Kiss Me, Kate' and 'Brigadoon' are good program content. The agency, through the reps, can suggest that stations get out and work on a movie promotion, but in the end it is only the station itself that can produce extras."



so prove it we did...and how!

We'd been telling our advertiser that KBS coverage and KBS audience rating was terrific. The advertiser told us they believed us because business was good in KBS markets but how much help was KBS providing? We said, a lot. They said **PROVE IT!** Our audience survey has resulted in what the advertiser calls "The most astonishing results I've ever seen in radio."

plus...amazing merchandising aids!

KBS stations not only deliver surprisingly large audiences (see survey, yours for the asking) but they work like they were all on *your payroll*—getting store displays, helping with distribution—promoting your products and your programs in their markets. We can prove *that*, too!

SEE

FOR

YOURSELF*

NEW YORK
580 Fifth Avenue
PLaza 7-1460

SAN FRANCISCO
57 Post Street
SUtter 1-7440

CHICAGO
111 West Washington St.
STate 2-6303

LOS ANGELES
3142 Wilshire Blvd.
DUnkirk 3-2910



*complete facts file
on request!

NEXT SUNDAY
ED SULLIVAN

NEXT TUESDAY

NEXT WEDNESDAY

NEXT MONDAY
I LOVE LUCY
IS MOVING TO
CHANNEL 19

TONIGHT

TONIGHT

6:30

6:30

15

9:00

10:30

11:30

19

Your campaign in Milwaukee

On February 27, WXIX became the new Milwaukee station for the CBS Television Network and enabled Milwaukee viewers for the first time to see the network's complete line-up of the most popular stars and shows in television on WXIX.

A full week in advance, WXIX initiated one of the biggest advertising campaigns ever launched behind a new station: a large-scale newspaper campaign continuing over a four-week period, together with an imposing outdoor campaign covering 64 billboards throughout the entire Milwaukee area.

The real backbone of this comprehensive campaign consists of a continuing barrage of both day and night on-the-air promotion announcements by the network's stars.

The whole purpose of this effort, of course, is to build audiences for your campaign in the important Milwaukee market. To get the most out of this market and the most popular program schedule in all television, get in touch with CBS Owned WXIX or CBS Television Spot Sales.

WXIX  **19**
channel

Milwaukee Station for the CBS Television Network

ANOTHER LEADER....



... IN THE WEMP PARADE!

One of the reasons that WEMP ratings are second highest morning, afternoon and evening in a seven-station market is Bill Bramball, Milwaukee's "Melody Merchant." From 12:00 noon to 2:00 P.M., pulse rating is now 3.5. A year ago, 2.8.

Further proof that WEMP Radio audiences are growing bigger year by year.

WEMP is Milwaukee's No. 1 station in "out-of-home audiences." Get the advantage of 225,000 radio-equipped automobiles and offices, factories, restaurants, grocery stores and public places that are *always* tuned to WEMP.

Call Headley-Reed

WEMP WEMP-FM MILWAUKEE

HUGH BOICE, JR., Gen. Mgr.
HEADLEY-REED, Natl. Rep.

24 HOURS OF MUSIC, NEWS, SPORTS



Mr. Sponsor

Allrich S. Harrison

President
A. S. Harrison Co., Norwalk, Conn.

"When Preen was started in 1942, the basic theory was that all company advertising would be on radio, and for five or six years 100% of our budget was in radio," says Allrich Harrison, president of A. S. Harrison Co., which manufactures Preen, a floor wax. Calkins & Holden is the agency.

"Radio and tv together have never had less than 75% of our total annual advertising budget."

Preen is sold as a high-quality floor wax, priced somewhat higher than competing brands, such as Johnson's and Beacon. It has distribution mainly along the Eastern Seaboard.

Harrison's use of radio has not changed through the years. He continues to use minute participations in early-morning radio shows. On tv, Preen has been advertised only on one or two metropolitan stations, and then with balops in 10- and 20-second announcements.

"Tv's a fine medium," says Harrison, "but it's far too expensive for the small advertiser to take advantage of it. . ."

His first series of tv films cost \$700. This year Harrison paid \$1,700 for one 20-second and three 10-second films.

Harrison hesitated for a moment, then grinned. "Tell you something, though," he confided. "I certainly like what my competitors are doing. I watch *The Robert Montgomery Playhouse* avidly."

He went on to discuss the relationship of his advertising budget to the distribution of Preen. "At the moment, we are not planning to push distribution into other areas," he said. "One reason, of course, is the fact that we'd be entering a higher freight charge zone if we expanded. Another reason is our advertising budget. It's been increasing slowly but steadily. However, in opening up new markets, you need extra heavy advertising appropriations. Reshifting our funds at the moment would mean neglecting sales in our established markets and we don't want to do that."

Harrison is currently making plans for his fall campaign. "It's likely that we'll be adding more radio again."

He buys radio on a 39-week basis, taking a brief summer hiatus. Minimum frequency is three announcements weekly.

On his desk, Harrison has a picture of his one grandchild. "That's my hobby," said he, pointing to the baby picture. "Being with the my hobby," said he, "being with the little one." ★ ★ ★



Presenting in New Orleans . . .

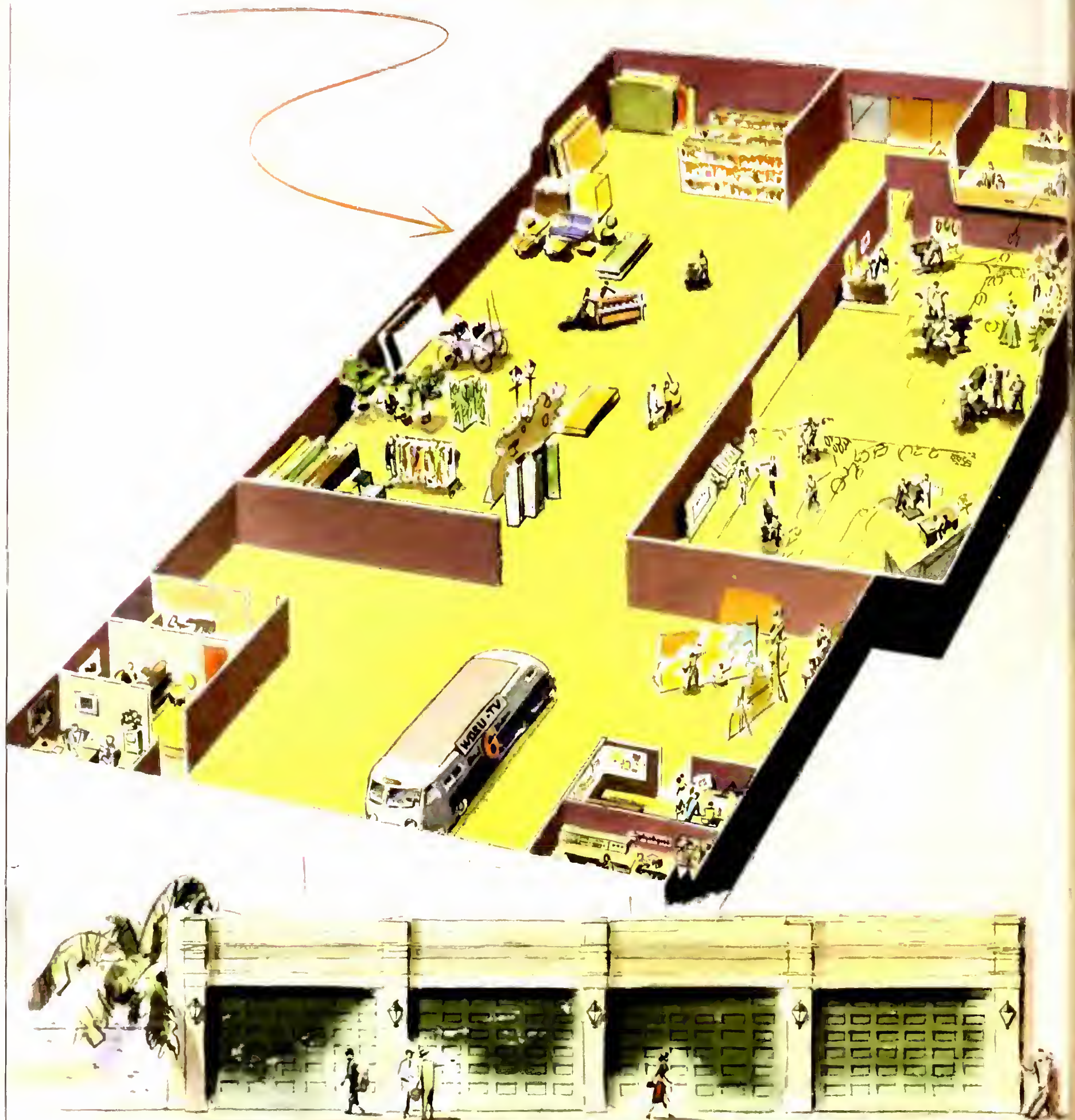
Complete studios exclusively for color telecasting



.... WDSU-TV Channel 6



Located immediately adjacent to our main studios
12,000 additional square feet for **COLOR** telecasting





MT. WASHINGTON TV



"Best darn salesman I've ever seen!"

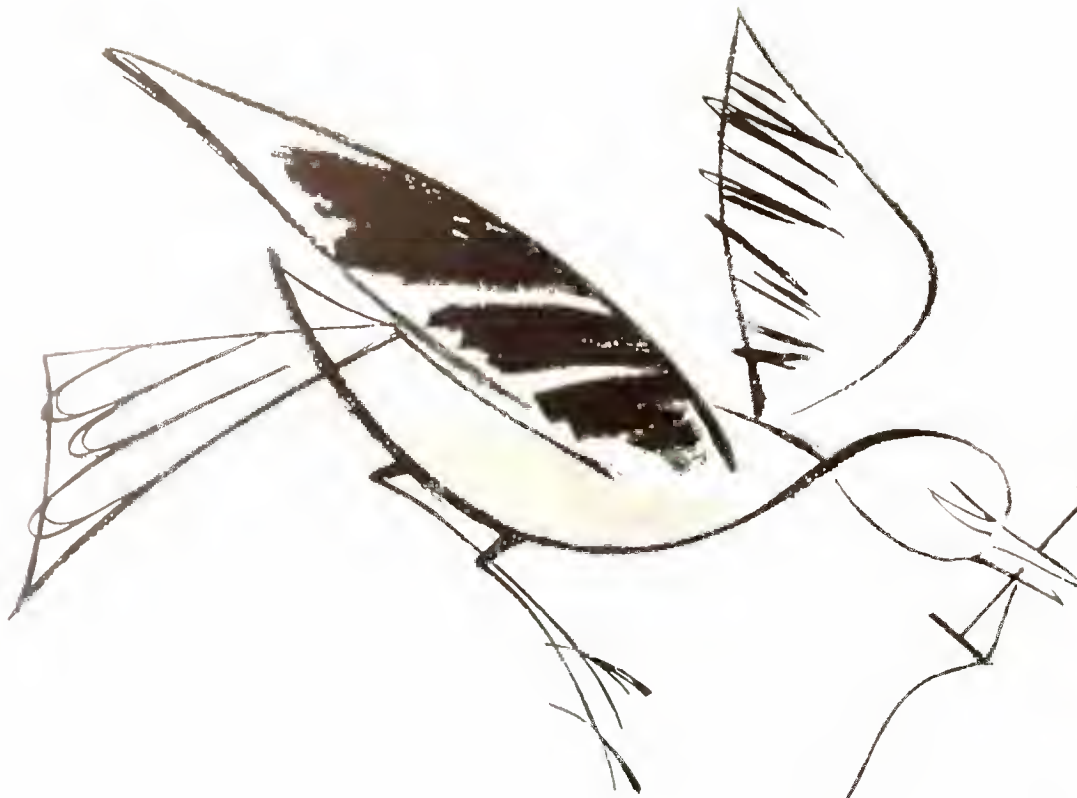
You know that the salesman who makes the most calls gets the most orders. That's why Mt. Washington TV is the "*Best darn salesman*" you can buy — *it makes more calls* — reaches more people in Maine, Vermont and New Hampshire.

That's why the sponsors of Two For The Money, Red Skelton and Voice of Firestone hired Mt. Washington TV . . . because Mt. Washington TV *does* make the most calls . . . and at about *half the cost* of any other three TV stations in the area combined.

CBS-ABC **WMTW** Channel 8

John H. Norton, Jr., Vice Pres. and General Manager

REPRESENTED NATIONALLY BY HARRINGTON, RIGHTER & PARSONS, Inc.



the **BIRDS** belong to everyone

When the WFAA Early Birds have a birthday, everybody celebrates.

Folks all over the Southwest will join in the week-long festivities March 28-April 3, when the nation's oldest live breakfast show completes its 25th year on the air.

And as a special Silver Anniversary bonus, the Early Birds have doubled their air time. The 16-person cast of this locally produced show now starts an hour earlier — at 6 a.m. — to bring the Early Birds' special brand of "good morning" to their thousands of loyal fans all over Radio Southwest.

This loyalty creates a warmly receptive atmosphere for your advertising. Sales messages on the Early Birds reach all members of the family when they're all together; they sell everything from food products (Morton's has been a sponsor for 10 years) to shaving cream (Mennen's, 7 years).

When you advertise on the WFAA Early Birds, you sell to the whole, big profitable WFAA area, because in the Southwest, the "Birds" belong to everyone.

Ask the Petry man for more information.

A Clear Channel Service of the Dallas Morning News

WFAA

Dallas

Alex Keese, Manager
Geo. Utley, Commercial Manager
Edward Petry & Co., Inc., Representative

50,000
WATTS

NBC

New and renew

SPONSOR

7 MARCH 1955

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Animal Foundation (Hunt Club Dog Food), Sherburne, NY	Moser & Cotins, Utica	CBS full net	Galen Drake variety show; partic; Sat 10-10:30; 10:30-10:45; 19 Mar; 13 wks
Campana Sales, Batavia, Ill.	Wallace Ferry-Hanly, Chi	CBS 206	Rosemary Clooney Show; Th 9-9:15 pm; 3 Mar; 52 wks
Campana Sales, Batavia, Ill.	Wallace Ferry-Hanly, Chi	CBS 205	My Little Margie; co; Sun 8:30-9 pm; 6 Mar; 52 wks
Campana Sales, Batavia, Ill.	Wallace Ferry-Hanly, Chi	CBS 206	Tennessee Ernie Show; power plan purchase seg; F 7:15-7:30 pm; 4 Mar; 52 wks
Corn Prods Refining, NY	C. L. Miller, NY	CBS 206	Arthur Godfrey Time; W, every 4th F 10:30-10:45 am; 23 Feb; 52 wks
Dodge Div, Chrysler, Det	Grant, Det	MBS 510	Multi Message; M-F 8-8:30 pm; 2 Feb; 8 wks
General Foods, NY	YGR, NY	CBS 111	Galen Drake; Sat 8:55-9 am; 5 Feb; 52 wks
General Foods, NY	YGR, NY	CBS 190	Wendy Warren & the News; (dramatic portion); T & Th 9-9:15 am; 1 Feb; 9 wks
General Foods, NY	YGR, NY	CBS 206	Bing Crosby Show; WGF 9-9:15 am PST; 2 Feb; 9 wks
Thos Leeming & Co, NY (Pacquin Hand Cream & Ben-Gay)	William Esty, NY	ABC full net	Weekend News; Sat & Sun on the hour 9 am-11 pm; 19 Feb; 8 wks
Lever Bros (Rinso), NY	Ogilvy, Benson & Mather, NY	KNX-CPRN 21	The Whistler; co; Sun 7:30-8 pm; 6 Feb; 52 wks
Mennen, NY	KGE, NY	Don Lee 45	Cliff Engle; alt MWF & T, Th 8-8:15 am PST; 17 Feb; 52 wks
Paper Mate, Culver City, Calif	Foot, Cone & Belding, LA & NY	NBC full net	People Are Funny; alt T 8-8:30 pm; 5 April; 1955 season
San Francisco Brewing	BBDO, LA	ABC 45	Burgie Music Box; M-F 9-9:30 pm; 14 Feb; 52 wks



Earl Rettig (3)



William V. Sargent (3)



Tucker Scott (3)

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amer Tobacco, NY	SSCGB, NY	CBS 187	Douglas Edwards with the News You Need to Know; partic; W, Th, F 7:55-8:55 pm PST; 5 Jan; 52 wks
Ferry-More Seed, Det	MacManus, John & Adams, Det	CBS 204	Garden Gate; Sat 9:45-10 am & Sun 8:30-8:45 am; 19 Feb; 14 wks
Kevo, LA (Kevo-ettes)	Dean Simmons, LA	KNX-CPRN 28	Phil Norman; Sun 3:45-4 pm PST; 6 Feb; 39 wks
Metropolitan Life, NY	BBDO, Det	CBS 206	Alan Jackson; M-F 6-6:15 pm; 4 April; 39 wks
Minnesota Mining & Mfg, Det			Arthur Godfrey Time; M, every 4th F 10:30-10:45 am; 21 Feb; 52 wks
Texas Co, NY	Kudner, NY	KNX-CPRN 30	Texaco Sports Final; M-F 5:30 pm PST; 28 Feb; 52 wks

3. Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Bob Adkins	WIBC, Indpls, comml prod	WTVN, Col, coordinate comml prod
Fred Allen, Jr.	KCOK, Tulare, Calif, acct exec	KONG, Visalia, sls dir
Addison Amor	ABC Radio, NY, dir of prog sls	Same, acct exec
Robert T. Anderson	WISE-TV, Asheville, N. C., mgr of supv & oper	WKDA, Nashville, acct exec
Maury Baker	MCA-TV, NY, acct exec	Blair-TV, SF, acct exec
Anthony C. Bartley		CBS TV Film Sls, England
Robert Beel	KOAT-TV, Albuq, sls dept	KOB-TV, Albuq, acct exec
Thomas A. Beemer	Ziv Tv, slsman	NBC Film, NY, Western sls
Betty Belson	KBIG, LA, acctg dept	Same, sls serv mgr
Richard L. Boesmyer	KHJ-TV, LA, acct exec	KXNT, LA, acct exec
Paul Blair	Economic Trend Line Studies	Ziv, Chi, acct exec
Jimmy Blair	Teleprompter, Phila, regl mgr	Same, NY, asst natl sls mgr
Edwin R. Borroff	Westinghouse Radio, gen sls mgr	NBC Central Div, r acct exec
Richard D. Buckley	John Blair, NY, acct exec	WNEW, NY, sls stf
Edmund Bunker	KNXT, LA, sls mgr	WXIX, Milwaukee, gen mgr
George C. Castleman	CBS Spot Sales, NY, sls dev mgr	Free & Peters, NY, TV acct exec
Harvey C. Carter	WMUR & TV, Manchester, N. H., gen mgr	WEAN, WPJB, Providence, comml mgr
Tom Cole	KEY-T, Santa Barb, acct exec	KFMB, San Diego, prom
Bruce Collier	MPTV, sls stf	Guild Films, sl rep in La, Texas, N. M
John Duerkop	Natl Film Bd of Canada, Chi, chg of Chi office	Same, Sr US rep
Robert W. Dungan	KOAT, Albuq, sls dept	KOB, Albuq, acct exec
Jay Eliasberg	ABC Radio, NY, dir of res	CBS TV, NY, res projects supvr
Saul Flaum	Internatl News Photos, sls mgr	Res Co of Amer, NY, media dir
John Donald Foley	CBS-Owned Tv Stations Prom Serv, dir	CBS-TV Spot Sls, dir of sls prom
Howard Garland	Alpine Film, Hollywd, prod dir	KCMC-TV, Texarkana, prog dir
George Goldman	WCAU-TV, Phila, tv prom dir	WCAU stations, Phila, asst prom dir
Ernest H. Hall		WTOP, Entertainment Prods, Wash, dir
Elmer Hanson	KNOX, Grand Forks, N. D., gen mgr	KXJB-TV, Grand Forks, N. D., in chg sls & oper
Donald W. Harding	Edward Petry, NY, asst mgr of r dept	CBS R Net Sls, NY, acct exec
Gerald Harris	WCTC, New Brunswick, sls dept	Same, sls mgr
Tom Hawley	CBS R, NY, acct exec	WATV, Newark, acct exec
John E. Hill	KTRK-TV, Houston, consultant & acting prog mgr	Same, prog mgr
Dick Holloway	WTRC, Elkhart, Ind, gen mgr	WSBT, South Bend, natl sls mgr
Oscar Huff, Jr.	WTAC, Flint, Mich, prog dir	Same, asst mgr
John S. Hughes	Paul H. Raymer, NY	Avery-Knodel, NY, r sls stf



John E. Hill (3)



Richard F. McCarthy (3)



Henry S. White (3)

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases)

New and renew

3. Broadcast Industry Executives (continued)

NAME

FORMER AFFILIATION

NEW AFFILIATION

Robert D.
Wood (3)H. D.
Neuwirth (3)Ralph C.
Powell (3)George C.
Castleman (3)Fred E.
Walker (3)Joseph A.
Lenn (3)

Andrew P. Jaeger
Hewel Jones
George J. Kapel
Howard S. Kiser
George A. Koehler
Robert J. Kolb
Burt Lambert
Al Lauber
Don Lawrie
Joseph A. Lenn
Howard M. Lloyd
Don Mack
Doug Manning
Richard F. McCarthy
William McCormick
Frank W. McMahon
Thomas Means
Don Miller
William F. Miller
Jack H. Mohler
Graham Moore
David W. Mosier
Robert Nashick
H. D. Neuwirth
George A. Nickson
J. Daniel O'Connell
Ted O'Connell
G. C. Packard
Don Park
Richard A. R. Pinkham
Martin Pollins
Ralph C. Powell
Earl Rettig
Duncan Ross
William V. Sargent
Tucker Scott
Selig J. Seligman
I. E. Showerman
Stan Simpson
Seth P. Smith
Don Staley
F. R. Thibodeau
John Charles Thomas
Lamont L. Thompson
William L. Thompson
Harry E. Travis
Douglas C. Trowell
Ken Vandever
Fred E. Walker
Herbert Watson
Jack Weatherwax
L. S. Weitzman
Dale Weldon
Mort Werner
Henry S. White
Bob Whitely
W. Clifford Wingrove
Philip J. Wood
Robert D. Wood
Bernard Zeidman

Screen Gems, NY, dir of NY sls
KXOL, Ft. Worth, Texas, sls mgr
WGN-TV, Chi, acct exec
DuMont, NY, acct exec
WFIL, Phila, exec asst
WOR, NY, acct exec
WNEW, NY, asst dir of sls
NBC-TV Film Div
CHEX, Peterborough, Ont, mgr
WHLL, Hempstead, sls dir
Clubtime Prods, regl sls mgr
Filmack Studios, vp & Chi dir
CHEX, Peterborough, Ont, comml mgr
Crosley B'casting, Cin, dir of r prom
WOR r-tv, NY, regl sls mgr
NBC r-tv, NY, copy supvr
CBS OGO, dir of prom
CBS R Spot Sls, NY, acct exec
WBBM, Chi, sls mgr
WOR, NY, sls exec
KSTP, Minnpls-St. Paul
US Navy
Loew's-MGM, NY, dir of R-TV publ
H-R Reps, NY, acct exec
KBIF, Fresno, mgr
Albany Garage, adv & sls prom mgr
WBBM-TV, Chi, acct exec
Ravmor, Chi, vp & gen mgr of Chi office
KIEV, Glendale, Calif, acct exec
NBC, vp in chg partic progs
World B'casting, acct exec

NBC, vp in chg of prod & bus affairs
KFFL, Denver, prog mgr
NBC, mgr of bus affairs, tv net
John Blair, NY, sls dev mgr
ABC, LA, bus coordinator & asst to vp of western div
tv spot sls, st equip, tv film sls
KVVU-TV, Tulare, Calif, mgr
KOCO, Salem, Or, comml mgr
Weed, SF
Le Nouvelliste, Trois Rivières, Canada, natl adv mgr

CBS TV Spot Sls, Chi, acct exec
MBS, NY, acct exec
WNEM-TV, Bay City, Mich, asst gen mgr
CFPL, London, Canada, sls & prom mgr
KFMJ, Tulsa, acct exec
WTIM, Trenton, dir of pub affairs
Avery-Knodel, NY, acct exec
CJCL, Kirkland Lake, Can, comml mgr
WABC, NY, adv & prom
KCOK, Tulare, Calif, acct exec
Blaine-Thompson, NY, publ dept
Biow-Beirn-Toigo, NY, r-tv dept mgr
KPOJ, Portland, Or, prom dir
CFPL, London, Canada, asst mgr
Stewart-Warner Elec, distr sls mgr
CBS TV Spot Sls, NY, acct exec
MBS, NY, comml opers dept

Prockter Tv Enterprises, NY, vp in chg of sls
Same, vp
KBET-TV, Sacramento, sls mgr
MBS, NY, acct exec
Same & tv stn mgr
Same & tv, regl sls mgr
ZIV, sls stf
MCA-TV Film, field supvr, middle Atlantic states
CHEX-TV, mgr
Same, exec vp
NBC Film, NY, Western sls
Same, hd of NY dept tv sls
CHEX-TV, comml mgr
WKRC r-tv, Cin, publ dir
Same, asst sls mgr
MCA TV Film Div, adv & prom mgr
Same, tv
Same, dir of special presentations
CBS R Spot Sls, NY, acct exec
CBS-TV, NY, dir of sls dev
KSBW-TV, Salinas-Monterey, Calif., sls mgr
WNCT-TV, Greenville, N.C., prom dir
WGBS-TV, Ft. Lauderdale, prom & adv mgr
Katz Agency, NY, r sls stf
KAVR, Apple Valley, Calif, comml mgr
WPTV, Albany, dir of prom
CBS TV Spot Sls, NY, acct exec
KICA, Clovis, N.M., pres & gen mgr
KNXT, LA, acct exec
Same, vp in chg of tv net progs
WOR-TV, NY, acct exec
Storer B'casting, Miami, dir of trade rel
Same, vp in chg of tv net services
Same, acct exec
Same, dir of tv net bus affairs
Same, acct exec
KABC, LA, acting mgr
WISN, Mil, mgr
KONG, Visalia, gen mgr
KSLM, Salem, Or, acct exec & sports dir
Same, West Coast oper mgr
Canadian Assoc of R-TV B'casters, sls staf
KAVR, Apple Valley, Calif., exec vp & dir
Same, NY, acct exec
NBC, Central Div, r acct exec
KOTV, Tulsa, sls stf
Same, gen mgr
Same, asst mgr
WPTZ, Phila, publ dir
NBC Spot Sls, NY, r acct exec
CHEX, Peterborough, Ont, mgr
ABC, NY, mgr of audience prom
KONG, Visalia, acct exec
ABC Film, NY, asst to adv & prom dir
Screen Gems, NY, dir of adv & prom
KOIN, Portland, Or, natl adv dept
Same, tv, sls & prom mgr
Zenith Radio, Chi, asst to vp in chg of r-tv sls
KNXT, CPTVN, LA sls mgr
Same, supvr of sls inform

4. New Agency Appointments

SPONSOR

PRODUCT (or service)

AGENCY

P. Ballantine & Sons, Newark
A. Brioshci, Fairlawn, NJ
Colver, Ardmore, Okla
D. L. Clark, Pittsburgh
Hudnut Sales, NY
Harrist Hubbard Ayer, Milkmaid Div, NY
Minute Maid, Auburndale, Fla
Minute Maid, Snow Crop Div, NY
General Mills, Larro Feed Div, Minn.
A. Getleman Brewing, Milwaukee
Goebel Brewing, Det
Omar, Omaha
Ringling Bros & Barnum & Bailey Circus
S. B. Thomas, LIC
Utica Brewing Co
WBFC, Fremont, Mich.
WBRN, Big Rapids, Mich
WCEN, Mt. Pleasant, Mich
Wine Advisory Board

Beer
Brisochi Anti-Acid
Dairy
Clark Bar, Coconut Bar & Zag Nut Bar
DuBarry Beauty Preparations
Cosmetics
Orange Juice concentrate
Frozen Foods
Flour
Beer
Beer
Bakcry

Bread & Muffins
Fort Schuyler Beer & Ale
radio station
radio station
radio station

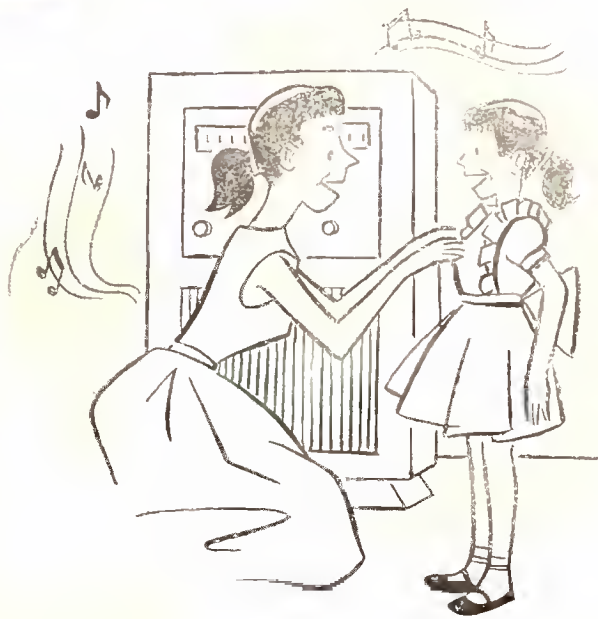
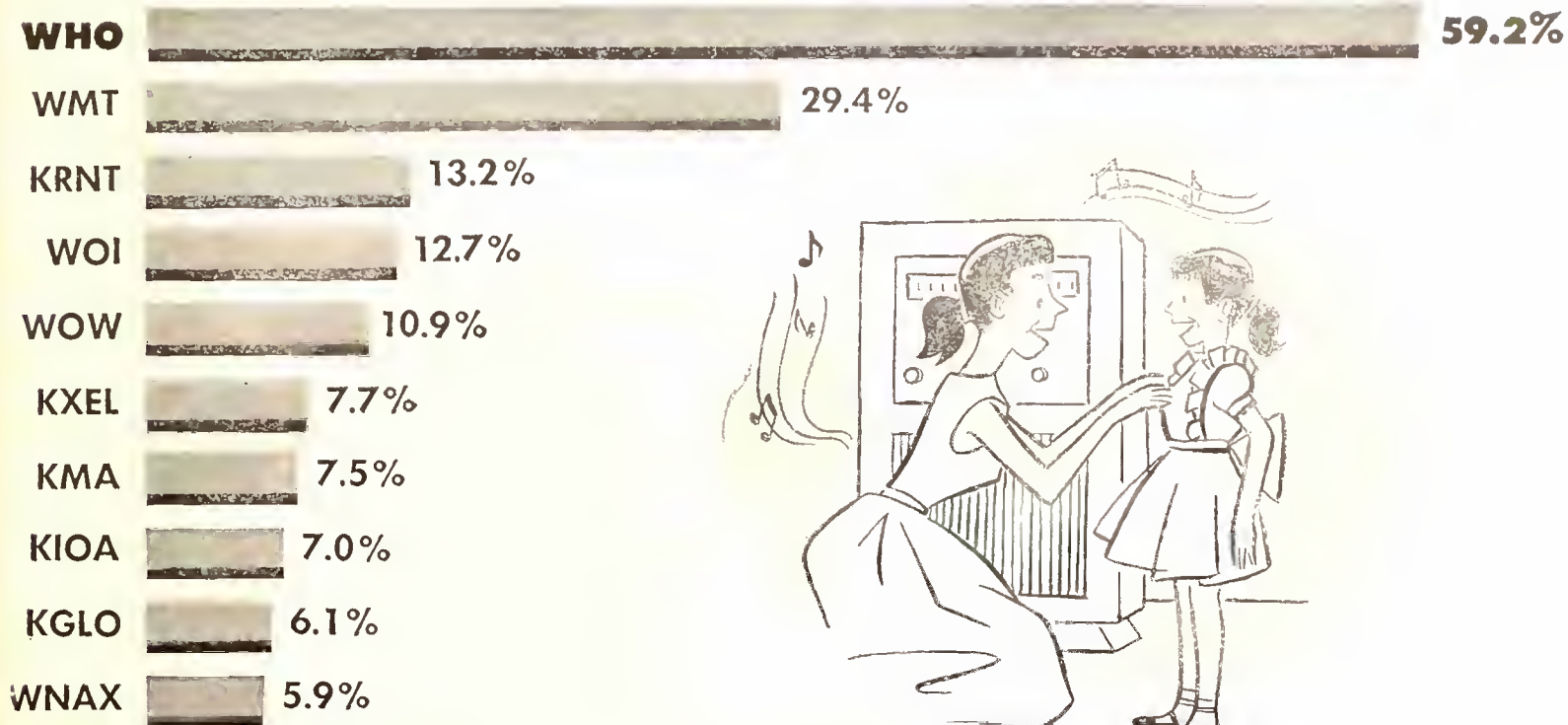
William Esty, NY
David J. Mahoney, NY
Lowe Runkle, Okla City
SSCGB, NY
Al Paul Lefton, NY
Lester Harrison, NY
J. R. Pershall, Chi
Ted Bates, NY
Klau-Van Pietersom-Dunlap, Mil
Hoffman & York, Milw.
Campbell-Ewald, Det
Bozell & Jacobs, Omaha
Monroe Greenthal, NY
David J. Mahoney, NY
Barlow Adv, Syracuse
Hil F. Best, Det
Hil F. Best, Det
Hil F. Best, Det
Roy S. Durstine, SF & NY

5. New Firms, New Offices, Changes of Address

Allstate Adv moves to 3607 Yoakum, Houston, Texas
Broad-east Time sales opens offices in NY: 527 Fifth Ave, OXford 7-1696; Chi: 39 E. La Salle St, State 2-1405
Cascade Pictures of Calif moves to 1027 North Seward, Hollywood 38, HO 2-6481
Dine & Kalmus, Public Relations, moves to larger quarters, 470 Park Ave, NY 22, PLaza 3-1370
Benjamin Katz Agency moves to larger quarters, 1820 Spruce St Phila

Paul-Taylor-Phelan Ltd becomes Paul-Phelan Adv (380 Victoria St., Toronto, Canada)
Geoffrey Wade Adv, Hollywood, became separate corp, Wade Adv, on Feb 1, 1955
E. Taylor Wertheim Adv moves to 347 Madison Ave, MUrray Hill 4-7545
Dan White & Assoc changes name to White & Shuford Adv El Paso Nat'l Bank Bldg, El Paso, Texas

WHO IS IOWA'S FAVORITE RADIO STATION FOR DAYTIME LISTENING!



The chart is lifted intact from Dr. Forest L. Whan's 1954 Iowa Radio-Television Audience Survey — the seventeenth annual edition of the Survey which has become recognized everywhere as the *No. 1 authority* on the broadcast audience in Iowa.

Iowa radio listeners' continuing, *overwhelming* preference for WHO is far from a lucky accident. It's the result of *unprecedented investments* in broadcast facilities — in programs and programming — in Public Service and in audience promotion.

Whether or not your advertising needs suggest your use of WHO (or WHO-TV), if you're advertising in Iowa, you should by all means study the 1954 I.R.T.A. Survey. Write direct for a copy, or ask Free & Peters.



FREE & PETERS, INC., National Representatives

**BUY ALL of IOWA—
Plus "Iowa Plus"—with**

WHO

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



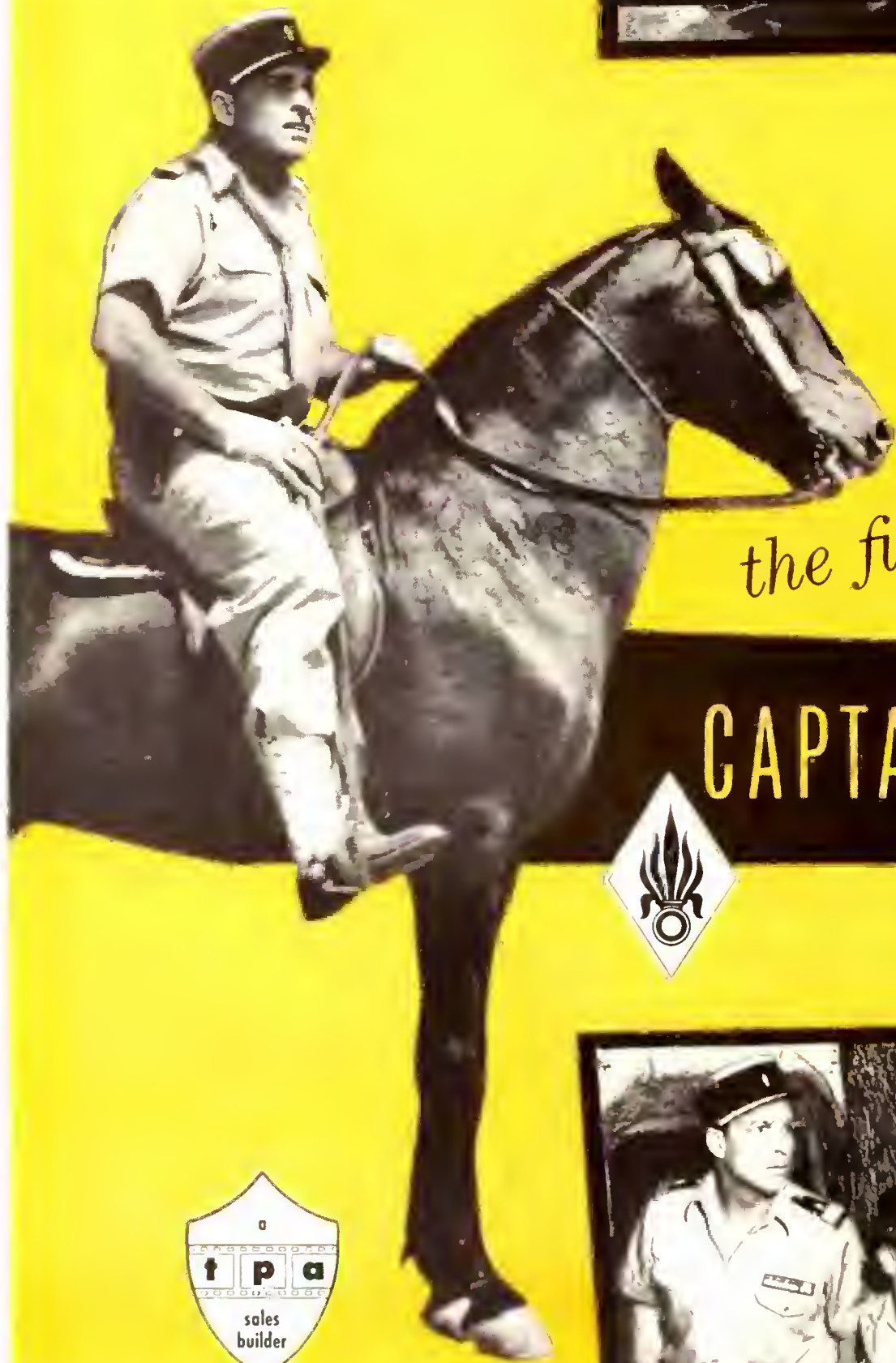
Authenticity



Intrigue



Locale



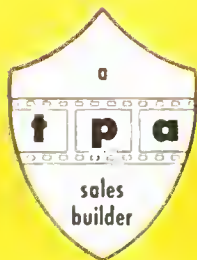
the first show of

the first sales plan of

CAPTAIN GALLANT



starring Buster Crabbe



Name star



Juvenile "plus"

FLASH!
SOLD IN 60 MARKETS
TO H. J. HEINZ VIA MAXON

CHOICE MARKETS STILL AVAILABLE

and in all television

and in all advertising

REIGN LEGION

featuring Cullen "Cuffy" Crabbe

By Allah! This program has everything!

The French Foreign Legion! The intriguing and mysterious desert. Native peoples and animals and customs. Unprecedented government cooperation for highest authenticity.

Add a name star like Buster Crabbe . . . and his son "Cuffy", in a role children of all ages will envy . . . and scripts that weave them all into top TV viewing—and you get a glimmer of the tremendous appeal of this program.

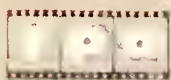
FREE; A complete,

integrated sales plan!

Included in the package is a built-in merchandising program featuring 36,000 *free premiums* for every market ordered: trading cards . . . autographed photos of Buster and Cuffy . . . comic books . . . membership cards and certificates. Plus free posters and special commercials, also free.

It's all absolutely free—and trouble free, when you buy the show.

"Captain Gallant" is a show whose performance in the living room and at the cash register will delight every sponsor. For full details and availabilities, call, write or wire—fast!



Television Programs of America, Inc.

All afternoon long, the highest ratings for programs available to local and national spot advertisers in Philadelphia are on WPEN.

Here is how the seven PULSE* stations rank from noon to 6:00 PM. Unavailable network programs are so indicated, and local programs are compared for each quarter hour.

For full minute participations, you can pick your spots on

	NETWORK A	NETWORK B	NETWORK C	NETWORK D	INDEPENDENT E	INDEPENDENT F	WPEN
12:00	3	NET	4	NET	5	2	1
12:15	2	NET	5	4	6	3	1
12:30	2	NET	3	3	5	4	1
12:45	2	NET	3	4	6	5	1
1:00	2	NET	NET	4	5	3	1
1:15	2	NET	4	4	5	3	1
1:30	2	NET	5	4	6	3	1
1:45	2	NET	4	4	5	3	1
2:00	2	NET	5	4	6	3	1
2:15	2	NET	4	4	5	3	1
2:30	2	NET	5	4	6	3	1
2:45	2	NET	5	4	6	3	1
3:00	3	1	5	6	7	4	2
3:15	NET	NET	3	4	5	2	1
3:30	NET	NET	4	3	5	2	1
3:45	NET	2	4	5	6	3	1
4:00	NET	2	4	4	5	3	1
4:15	NET	2	5	3	6	4	1
4:30	NET	2	5	4	6	3	1
4:45	NET	2	4	5	6	3	1
5:00	NET	NET	3	4	5	2	1
5:15	NET	NET	2	3	4	2	1
5:30	3	2	6	4	7	5	1
5:45	3	1	5	5	6	4	2

950 on the dial

WPEN The Station of Personalities

* Pulse, November-December and
Current in and Out-of-Home.

REPRESENTED NATIONALLY BY GILL-PERNA, INC.
New York • Chicago • San Francisco • Los Angeles

SPONSOR BACKSTAGE



by Joe Csida

Networks come of age in program maturity

Perhaps never before in the history of sound or sight-sound broadcasting have the men who are running the major networks indicated so complete, practical and aggressive an awareness of their responsibilities to do more than entertain via programming as is being demonstrated today. Attention was called to this again recently when NBC president Pat Weaver issued another of his memorable memos to all the web's producers. Pat stressed anew that it was the job of each and every producer to see that as much enlightenment, education and cultural content be incorporated into as many shows as possible. He cited numerous examples of how this has already been accomplished and insisted that a continuing and accelerated effort be made in this direction.

At CBS I am particularly and increasingly impressed with the almost incredibly effective manner in which nationally and internationally important news and historical developments are presented and coordinated into crystal-clear perspective. This is done not only within the framework of a single program or series of programs, but as between seemingly unrelated programs. All the way from *You Are There*, on which Walter Cronkite and other CBS news staffers magnificently clarify significant events of the past, through the newscasts of current affairs by Doug Edwards, Ron Cochran and their fellow newsmen, through special shows, notably those developed by Ed Murrow and Fred Friendly, CBS achieves a near-miraculous continuity. In the past several weeks, for example, CBS presented a special show on "The Fall of Malenkov," and Murrow came in with a revealing and incisive interview with India's Prime Minister Nehru, which shed light on current news developments unmatched by anything I've read or seen in any other medium. I truly believe that the networks in both radio and tv are programming with a sense of maturity and responsibility which surpasses anything previously known, and I think it's high time they got a little credit for it.

* * *

Artful is the word for the way Jackie Gleason is carrying off the reducing program we wrote of a few issues ago. In the three weeks he's been running the stunt he's dropped

(Please turn to page 102)

COME N' GET IT!

NOW!

1

BIG STATION

COVERING

1

BIG MARKET

Ask Hollingbery



CBS, NBC, ABC, DUMONT

WATE IS NOW **100,000** WATTS • FULL POWER!



All Eyes Are On Knoxville

POWER MARKET OF THE SOUTH

Land of TVA power and Atomic Energy power, Knoxville is fast becoming most famous for the tremendous *buying power* of her people.

Look at the figures: nationally, Knoxville is one of our 60 largest markets . . . and is growing rapidly. Within the State of Tennessee and the area, Knoxville ranks first, percentage-wise in: (1) number of married couples living in their own household, (2) largest number of persons per household, (3) lowest median age of population, (4) largest number of industrially employed.

Blanketing this 42-county Knoxville Market is WATE-TV, only VHF station in the area. It's the eyes and ears of sales-minded advertisers who keep consumer buying at record highs. There could be new opportunity here for you. Let us tell you the full story—today!



AFFILIATED WITH NBC AND ABC • NETWORK COLOR
REPRESENTED NATIONALLY BY: AVERY-KNODEL, INC.

7 MARCH 1955

SPONSOR



ADOLPH TOIGO, president of Lennen & Newell, followed older cousin John to Chicago from coal mines of hometown Benld, Ill., got first agency job where John worked. A researcher by background Adolph has been in tv "from the time when \$500 a week could put a client into the new medium." Today his agency has 57% of billings in radio and television

THE TWO TOIGOS

**Cousins, ex-coal miners,
they rose simultaneously to
key posts at competing agencies:
Lennen & Newell, Biow-Beirn-Toigo**

by Evelyn Konrad

If a soap opera told about two boys from an immigrant Italian family who leave a small coal-mining town in the Middle West to eventually become key executives in major Madison Avenue agencies, its writer would have some respect for the laws of chance. He wouldn't have them both rise to their posts simultaneously. But in reality, cousins John and Adolph Toigo, both from Benld, Ill., both of whom worked in the coal mines as teenagers, took on new posts of prominence in competing agencies only one month apart.

John Toigo was named executive vice president and a partner in Biow-Beirn-Toigo last November. Adolph Toigo became president of Lennen & Newell one month later after the death of H. W. Newell.

Both agencies have major stakes in radio and tv advertising; both have over half their billings in air media. It is because of the importance of the two agencies in air advertising that SPONSOR presents this two-part closeup on the two Toigos.

There are, in fact, six members of the Toigo-Rigotti family who are in or of the advertising business. Says John Toigo:

"When my family heard that I was making \$40 a week in advertising back in the Twenties, there was a mass exodus from Benld and four younger cousins followed me to Chicago."



JOHN TOIGO, executive v.p. of Biow-Beirn-Toigo, is the man who changed Pepsi-Cola's famous jingle campaigning so as to focus on modern young housewives. Old approach had sought mass listenership, readership rather than focussing on market which to John Toigo is ultimate objective. Biow-Beirn-Toigo, like L&N, is in top 20 air agencies, with 69% billings on air

HE'S FROM THE SOIL, says Milton Biow about John Toigo.

(Below pictures of young John; next issue, pictures of young Adolph)

John, as freshman below, was first from Benld to go to college. Few years later, Adolph followed him to Chicago University



Both Toigos

worked in coal mines as boys to pay way through school. John (above) at 18, takes lunch break

"At the Indian Dunes

trying to be an author," that's how John Toigo captions Bohemian shot of himself taken back in 1921



Turning point:

If John hadn't into a fight with freight car" in he might be a n or physics prof

It's no exaggeration to say that the Toigo saga sets some precedents for Madison Avenue. For one thing, the two cousins are in policy-making posts at two competing top agencies—comparable to having another Fairless heading up Republic Steel. Not only are Biow-Beirn-Toigo and Lennen & Newell competitive because both are major advertising agencies, but the two service directly competitive accounts. Most prominent among heavy air spenders: Biow-Beirn-Toigo's Philip Morris and Lennen & Newell's Old Gold. Both agencies also have big air-sending beer accounts: Biow-Beirn-Toigo's Jacob Ruppert breweries and Lennen & Newell's Jos. Schlitz Brewing Co.

There are other points of similarity between the agencies.

Both rank among top 20 radio-tv agencies (SPONSOR 13 December 1954):

John Toigo

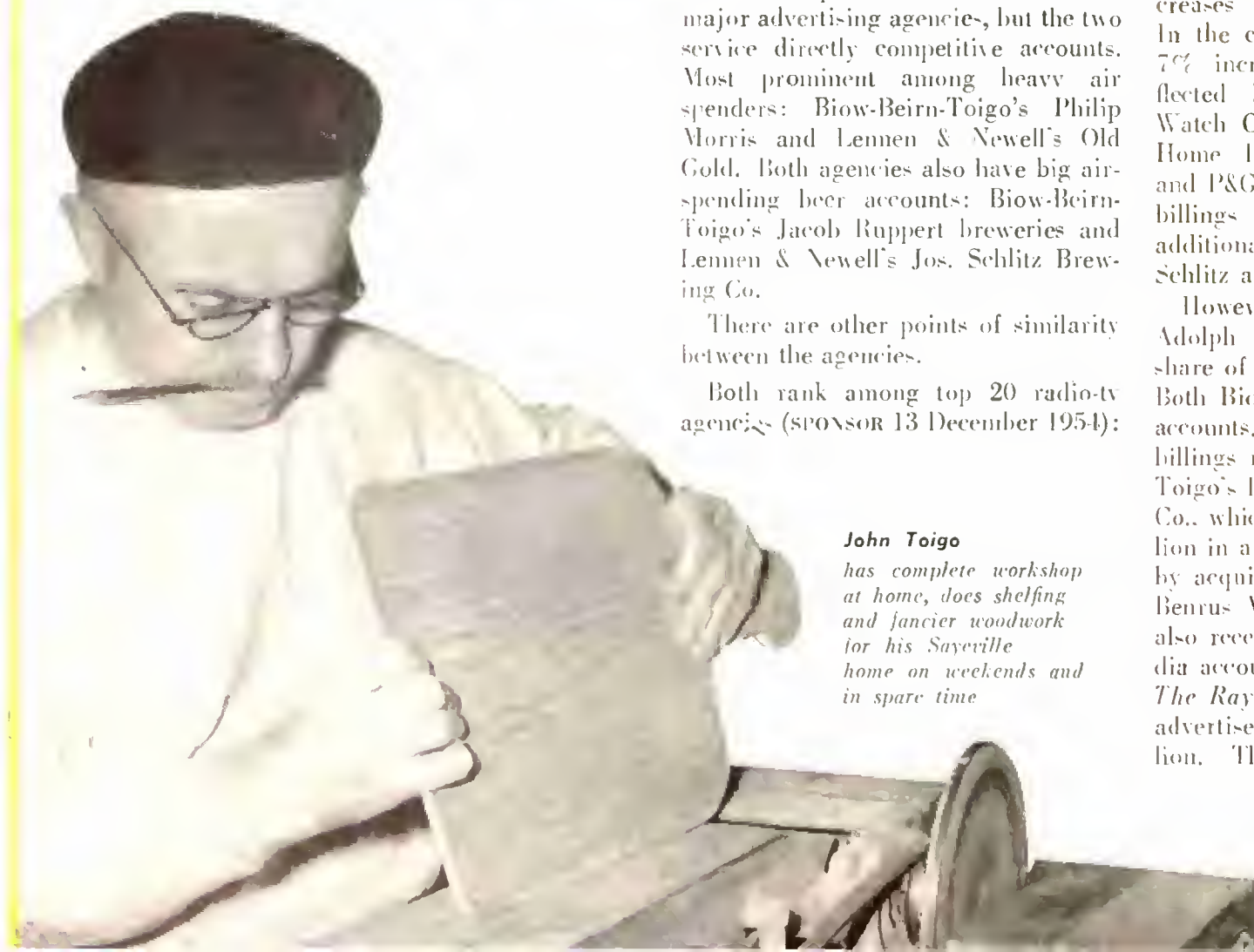
has complete workshop at home, does shelving and fancier woodwork for his Sayerville home on weekends and in spare time

Biow-Beirn-Toigo billed at the rate of \$48 million in 1954, with 69% of total billings in the air media—\$27.8 million in tv, \$5.6 million in radio. Lennen & Newell had \$35 million in overall 1954 billings, 57% of total in air media; its 1954 tv billings were \$16 million, radio billings, \$4 million.

Both agencies showed substantial increases in air billings during 1954. In the case of Biow-Beirn-Toigo, the 7% increase in radio-tv billings reflected heavy spending by Bulova Watch Co., Phillip Morris, American Home Products' Whitehall Division and P&G. Lennen & Newell's 1954 air billings were fattened by \$2 million additional tv spendings by Colgate, Schlitz and Emerson Drug.

However, the years when John and Adolph rose were years with their share of troubles for the two agencies. Both Biow and Lennen & Newell lost accounts. In both instances, 1955 air billings may be affected. Biow-Beirn-Toigo's biggest loss, the Bulova Watch Co., which accounted for some \$5 million in air media, was offset somewhat by acquisition of the lighter spending Benrus Watch Co. Lennen & Newell also recently resigned a heavy air media account, Lehn & Fink, sponsors of *The Ray Bolger Show*, ABC TV, and advertisers to the tune of some \$3 million. Thus both Toigos face chal-

SPONSOR



John's the creative man; Adolph rose through research

JOHN: He got into advertising partly because "I thought I could write," partly because he was offered an agency job (no pay).

Since then he's been creative head in a Chicago agency, then filling station owner in Dalton back in 1931, copywriter at McCann-Erickson, v.p. at D'Arcy, and since November 1954, executive v.p. at Biow-Beirn-Toigo. Throughout his advertising career, he's thought it important for key agency personnel to stay in touch with consumers, retailers, producers to give each campaign focus. He sums up advertising this way: "Sales are motivated by ideas. And, a good advertising idea must have distillation, focus—and no foolishness."

.....

ADOLPH: At 16 he graduated from mule driver in the coal mines to full-fledged miner; moved on to Chicago at 20. A former college football star, he occasionally sprinkles his conversation with sport terms.

After a short stint at John H. Dunham, where John worked, Adolph became co-owner of the Dalton filling station. In 1932 he joined Benton & Bowles, where he stayed for five years heading research. At Geyer, Newell & Ganger from 1937 to 1942, he got into planning, subsequently joined Wm. Esty Co. as v.p. of analysis and plants. Adolph came to Lennen & Newell in 1952, became president in December 1954 upon death of H. W. Newell.

lenges as their respective agencies seek to recoup; Biow's is the greater problem with total billings loss at an estimated \$18 million. (L&N has just picked up the \$4 million American Airlines account.)

Tackling problems is no novelty for either of the two Toigos.

John Toigo came into the Biow Co. back in 1951. to head up creative activity. He took on trouble air account, Pepsi-Cola, to show how his theories work in practice. Within a year, he'd put the soft drink back into the rink, and it's been chalking up sales increases ever since. He's the man who modernized Pepsi's famous jingle.

John Toigo is currently working on another problem sponsor, Philip Morris. This cigarette account has suffered sales setbacks despite the fact that it sponsors the high-rated *Lucy*.

Adolph Toigo had been at two agencies in a planning capacity before coming into Lennen & Newell in 1952 as executive v.p. and general manager. A researcher by background, Adolph considers himself among the "most tv-minded of research men." It's not strange, therefore, that some Lennen & Newell accounts have 70% of their total advertising budget in tv.

"If you want to see the trend in media emphasis," he told SPONSOR, (Please turn to page 117)



Adolph Toigo (far left) discusses campaign plans for each account with top management personnel. Gathered in his office (left to right above) are Walter Swertfager, senior vice president and account supervisor; Jack Spires, treasurer; Tom Butcher, executive vice president. As Toigo puts it, "We cross-rough at the top and within departments on all plans. Quarterback of each account is the management account supervisor and his own account team."



Overloaded: Merchandising men at many radio stations say they often find themselves in predicament illustrated above. Reason: agencies, clients often step up their demands for such merchandising aids as mailings, store checks, on-the-air plugs, displays, car cards in return for radio schedule

Radio merchandising: do you a

by Charles Sinclair

Merchandising by radio stations continues to be an industry battleground:

- **Sellers:** The majority of stations and reps today voice a common gripe: Advertisers, they say, are demanding too much in the way of "extra" merchandising frills, often using spot radio contracts as a club.
- **Buyers:** A growing number of agencies and clients admit stations have been pushed by competitive pressures into making merchandising promises that are often more than can be reasonably fulfilled. But, buyers add, agencies can't be blamed for wanting what they've been promised.

• **In general:** The merchandising problem is widespread. A recent K&E study, reported on these pages, shows that more than six out of every 10 U.S. radio stations offer some form of merchandising aids today. All must decide how much to give whom.

The trend toward more merchandising by radio stations grows out of the medium's general sales problems. While agencies have been turning with increasing interest to radio, client fervor lags behind with continuing dealer tv enthusiasm a big factor. Merchandising is used to bridge the gap. Agencies sell it to clients as a plus. Many stations add it because they find

it difficult to stick to their guns and sell radio on straight advertising values. Perhaps the ultimate solution, it's generally agreed, will come when clients are again fully sold on radio's more traditional media values.

The nearest thing to a signpost pointing the way out of the tangle of claims and counter-claims in the radio field is the 4 A's code of agency-broadcaster practices. It states that agencies "may accept" merchandising by radio stations, but shouldn't ask for services "in excess" of what's considered "proper."

But the 4 A's code, so far, isn't solving the main hassles between buy-

**K&E SURVEY OF MERCHANDISING BY
RADIO STATIONS SHOWS MOST
DO SOME MERCHANDISING**

PER CENT
OF
RESPONDING
STATIONS
THAT
OFFER
SOME
SERVICES
(1,637)

PER CENT OF
STATIONS
OFFERING
SERVICE FOR
WHICH A
MINIMUM
PURCHASE OF
AIR TIME IS
REQUIRED

PER CENT OF
STATIONS
OFFERING
SERVICE FOR
WHICH BOTH
NETWORK AND
LOCAL
ADVERTISERS
ARE ELIGIBLE

PER CENT OF
STATIONS
OFFERING
SERVICE
THAT
CHARGE THE
ADVERTISER
FOR THIS
SERVICE

Trade calls

SOLICIT AND OR PLACE DISPLAYS	44%	78%	9%	93%
STORE CHECKS	81	40	71	9
SOLICIT TIE-IN ADVERTISING	82	36	76	6

Trade mailings

LETTER	87	51	75	21
POST CARD	74	53	73	23
BROADSIDE	32	51	74	33
MERCHANDISING BULLETIN	38	51	79	22

Advertising support

NEWSPAPER TUNE-IN ADS	75	54	74	17
LOBBY WINDOWS	41	44	72	8
BILLBOARDS	13	54	68	25
CAR CARDS	21	54	65	20
STORE DISPLAYS	59	52	70	15

On-the-air support

GIVE-AWAY PRIZES	62	40	74	8
PRODUCT MENTIONS	62	37	75	4
TUNE-IN ANNOUNCEMENTS	94	35	79	3
CLIENT PARTICIPATION IN SPECIAL PROGRAM	56	27	72	12

Other support

AID CLIENT REPRESENTATIVE IN PRODUCT DISTRIBUTION	81	28	74	3
MERCHANDISING PLAN OFFERING PREFERRED DISPLAYS	26	50	67	5

SOURCE: K&E Survey fall 1954. Breakdown above covers stations who said they do merchandising.

much?

Buyers and sellers are disturbed because stations are squeezed so much promises often can't be kept

ers and sellers in defining what the "proper" amount of merchandising really should be.

SPONSOR interviewed a large number of agency men, stations and reps in order to reflect the various views held in the multi-faceted merchandising problem. Here, in more detail, is what SPONSOR found:

The seller's viewpoint: A typical rep opinion of the merchandising muddle was offered by a veteran sales executive of one of the network-owned station rep firms, who said:

"Radio merchandising requests today have gone too far for the 4 A's

code to solve things. Whenever a major agency buys spot radio today, they almost immediately put the heat on us for 'extra' merchandising."

Among station men, the griping is just as pointed. Said the assistant general manager of a leading radio-tv outlet in Wisconsin:

"We feel that in many instances demands for merchandising far exceed a reasonable request on the part of the agency."

Many stations—as much as one out

For suggested solutions to the merchandising problem see page 116

of every four, according to K&E—try to protect themselves by setting up minimum expenditures in return for merchandising support, or else will ask clients to pay extra for merchandising. But this doesn't rid the problem.

The station manager of a big Pennsylvania outlet, hopping mad, cited to SPONSOR a portion of the recent "Radio-Tv Buying Guide" prepared by N. W. Ayer for use by the 300 franchised bottlers of Hires Root Beer. He was particularly enraged by the guide's answer to a headline reading *Should Merchandising Be Considered?* The answer:

(Please turn to page 113)

ESSO's tips on tv news

One of nation's largest news sponsors, Esso has carefully worked out techniques for getting most from news. Its best advice: Cover the local scene

Esso Standard Oil Co. is probably the nation's largest user of spot television news programs. Certainly it's one of the most experienced. Esso was experimenting with televised news programs 15 years ago, before commercial television was even authorized.

Before today ends, Esso will have sponsored 22 tv-newscasts of *Your Esso Reporter* (ranging from five to 15 minutes) over 22 stations, plus weather reports on two other stations. This month Esso's televised news will reach a cumulative audience of about 5,933,000 families. To reach these millions via video, Esso will spend a SPONSOR-

estimated \$1.25 million this year—but break that down, and you come to a cost-per-1,000 of under \$5 per news program.

The *Reporter*, in its present format, was first aired over five stations on 3 March 1952. (How Esso picks its tv markets and stations for the *Reporter* will be described later in this story.)

Because Esso's experience with television news could provide a guide to other sponsors interested in this type of program, SPONSOR visited Esso's agency, Marschalk & Pratt Division of McCann-Erickson, to find out what Esso has learned about television news.

(The program's 4-week cumulative rating is 53.4. In a four week period the average home sees 4.6 episodes.)

At the agency, Curt A. Peterson—who has handled Esso's air advertising since 1935—is vice president and radio-television director. Credit for Esso's commercials, says Peterson, goes to Gordon Page, radio-tv copy chief—"A really creative man," says Peterson. Recommendations as to which markets and stations Esso should use, plus other marketing and audience statistics, are the responsibility of Eugene J. Cogan, M&P media director.

Esso is unique among spot advertisers because of the close liaison maintained between client and each of the stations by Marschalk & Pratt.

Before a newly signed tv station airs its first Esso newscast, Curt Peterson and Tom Brown, who is the official liaison between the stations and the agency, visit the new outlet. Usually they hold a conference with the station manager, commercial manager, program director, news director and, of course, the men who will have charge of *Your Esso Reporter* at the particular station.

At the start of the conference, Peter-

Reporter at work: John Wingate (l.), "Reporter" at WRCA-TV, New York, checks with writer Ed Gough on local news story

Filmed commercials usually are used. With spot can promote anti-freeze in Boston and oil products in



son pulls from his briefcase a 25-page spiral-bound book. Although mimeographed, the book has glossy pictures and other illustrative material tipped in. The book contains instructions and suggestions for presentation of the *Reporter* and it resembles the book Marschalk & Pratt gives to radio stations which air the radio editions of *Your Esso Reporter* (see "Esso: 19 years of radio news," SPONSOR, 7 February 1955, page 34).

The first thing Peterson does is to read the entire book to the conferees, word for word. When he's finished reading it, he asks if there are any questions. One day a station manager produced two sheets of paper on which were typewritten questions. "I was going to ask all these questions," the manager said. "But you've just answered them."

The book covers the basic elements of an *Esso Reporter* telecast such as format and the question of editorializing. But it also includes smaller points that possibly a station, however well intentioned, might overlook if it weren't specifically spelled out. For instance, Esso makes it quite plain that

(Please turn to page 109)

8 TIPS ON HOW TO PRESENT TV NEWS

- 1 Most basic element is pictures. Stations outside New York face problem of 21-hour-old film, but Esso says use it anyway with latest news available read over film by "Reporter." Some 15-minute programs contain 10 film stories
- 2 Stress local community news, says Esso. Identification with local areas is one reason firm uses spot. Company likes motion picture footage of major local happenings, tends to frown upon use of still pictures to exclusion of film
- 3 When pictures by themselves tell a story, Esso suggests that "Reporter" keep his mouth shut. Firm says to avoid use of terms like "This is a picture of," which serve to accentuate any miscue if the picture is late in coming up
- 4 Whether or not "Esso Reporter" himself at a station was newsman or not before being selected for program is not important. What Esso seeks are "Reporters" with experience, authority for conviction— but relaxed, easy-going
- 5 To establish family relationship between "Esso Reporter" programs in each city, Esso supplies identical identification signs for desk and special Esso calendars for background. Esso even tells what color to paint the backdrops
- 6 Report hard news only, Esso tells stations. Firm points out that while sponsor and station both know Esso has nothing to do with news selection or editing, tv audience doesn't. It insists stations refrain from any editorializing
- 7 The best show, Esso points out, is the one with the latest news. It recommends that programs be kept as flexible as possible to allow inclusion of late-breaking news flashes or arrival of good film footage. Plan well-rounded show
- 8 Musical background to news film must be chosen with care. To help stations, Esso supplies them with list of music which goes well with different types of stories. Esso would rather have no music at all than the wrong music

to Europe, Near East, by Brandon Chase, WDSU-TV, New Orleans, "Reporter." is one way in which station promotes show

There's different "Reporter" on each Esso station, but identical formats, sets, maintain uniformity

Before newly-signed station carries first Reporter show, Burt Peterson, Marschalk & Pratt v.p., conducts workshop session with staff then outlines program format



1. Harry Gianaris, WCSC, Charleston
2. Don Richards, WTOP-TV, Washington
3. Doug Mayes, WBTV, Charlotte
4. Taylor Grant, WPTZ, Philadelphia

FIRST*Initial consumer product, napkin, was built by radio***NEW***Satin Finish napkin pushed on air to give whole line quality oomph***PROFIT***To potential lies in new toilet tissue, towels. Napkins paved way*

How spot made Hudson No. 1 napkin

Paper firm puts record \$1,400,000 into air media to protect 40% market share and launch new line of consumer products

In less than a decade extensive use of radio and tv have built the Hudson Paper Corp. of New York into the giant of the paper napkin business. Since 1946, the company's share of the market has quadrupled, now stands at about 40%.

So firm a foothold has been obtained in the consumer field via its napkins, that Hudson has launched an entire line of paper items, beginning with its major new entry, Satin Finish Napkins. Now being extensively tested

in New York, Satin Finish will soon be heavily promoted in other markets.

Optimistic previews of future growth have prompted a \$15,000,000 investment in Florida plant facilities aimed at ultimate national distribution and doubled capacity. Last year, SPONSOR estimates, Hudson did about \$15,000,000 in napkins alone.

case history

The company gives radio and tv much of the credit, points to the 80% recall of its famous jingle uncovered by a recent consumer survey it conducted as evidence of effectiveness. "We regard radio and tv as the essential tools for building brand awareness and usage, for winning a large share of sales," states ad manager M. S. Lewis.

Of this fiscal year's estimated \$1,400,000 air budget, about 70% is allocated for tv, 30% for radio. Next year

the tv budget alone may exceed \$1,000,000, as a market-by-market ad intensification develops.

All of this money is earmarked for spot. Though Hudson has used network tv—in 1950-51, CBS *Bride and Groom* was its vehicle—since 1952 it has preferred spot for the following reasons:

1. Hudson's distribution covers more than half the United States. Its Western line runs south from the Minnesota-Canada border to the Gulf. Spot broadcasting is the most feasible way of covering this huge, but non-national territory, the company feels.

2. Spot radio-tv deliver lowest cost-per-1,000 of all media, Hudson has found. Through an announcement schedule it is possible to achieve total market coverage more efficiently and effectively than in any other way, says Lewis.

Hudson concentrates on major urban markets, utilizes 35 tv stations in 34 metropolitan markets, 24 radio stations in 22 markets.



Ad manager M. S. Lewis seeks total coverage, regards spot radio and tv as best for reaching maximum audience at lowest cost-per-1,000

Air approach: Tv is the basic medium, supported heavily by radio. Newspapers are bought mainly for special promotions.

Tv offers the company the following aside from broad coverage:

1. Package identification. This is of paramount importance, according to Lewis, for the consumer still does not look for specific brands of napkins by and large. Tv drives home the package image, which, it is hoped, will remain with the viewer as a subconscious memory that is awakened when she sees the package in the store.

2. Demonstration of the product in use at a well set table.

In a redesign, which has recently been completed, an important consideration was the appearance of the package before the television camera. (See "Should you redesign your package for color tv?" SPONSOR, 21 February, 1955.)

On both radio and tv, the short 10- and 20-second announcements have been the most important. Reason is the simplicity of the commercial message for the standard napkin, which simply stressed quality and economy. The company felt it would be wasteful, and possibly harmful, to overload the listener with repetitious verbiage.

With the introduction of the Satin Finish Napkin and the paper goods line, the copy story has grown, and along with it a tendency to use a longer time period. In the future, there may be more one-minute announcements, an increase in participations.

(Please turn to page 104)

How to make paper napkin socially acceptable

is basic Hudson problem. Commercials highlight pattern and appearance of Satin Finish, suggest use propriety through attractive settings. Company likes film because napkins show up well. Listening to re-

cording during filming are Sanford Levy of Biow, Jim Rose of Vidicam, and Mavis Mims, Charles Boland, Jessica Maxwell, Richard Holland. Below left, Boland and Rose are checking two product boxes. Film closeup of napkin also used during live commercials on "Tonight"



Blow-by-blow story of a television test

Where will sales be after six months of television?



PART THREE
OF A 6-MONTH
ARTICLE SERIES

Burnham & Morrill switches commercial strategy, will emphasize selling via housewife testimonials to sharpen test campaign's impact

3RD WEEK OF B&M 26-WEEK TV TEST

This is the week-by-week inside report of what happens to a previously unadvertised product in a weak market when only one medium is used to stimulate sales

Problem: A jobber reports Puritan, rival brand of oven-baked beans, is selling almost as well as B&M. One reason: tv campaign for B&M may be tending to put over idea of oven-baked beans in general rather than B&M specifically. Puritan bean pot bears close resemblance to B&M package, making consumer confusion a big danger.

Results: Said one woman at checkout counter of Red Owl, big chain in area: "I just got a tv set this week and this is the first product I've ever bought because of television."

Commercials: Veteran personality, Capt. Hal, will do most commercials in testimonial style. Station staff is gathering quotes.

Liaison: WBAY-TV is flying tapes of tv commercials to B&M in Portland, Maine, to keep ad manager on top of selling approach.

For the first time in television and trade paper history, SPONSOR is able to report the results of a tv test campaign as they happen. SPONSOR recently revealed that the Burnham & Morrill Co. had just launched a campaign using tv only in a market where it had never advertised before and where sales of its oven-baked beans and brown bread products were low. The campaign was undertaken to see what tv could do for these Yankee favorites in a region where they had never achieved high popularity.

This is SPONSOR's second major series on media. The first was SPONSOR's two-year All-Media Evaluation Study (recently published in book form). The All-Media Study explored the role of each major advertising medium, urged advertisers to test media. The present B&M campaign is one case of an advertiser turning to a media test in the effort to solve a marketing problem.

* * *

"You're selling the competitor's beans as well as your own." That's the way one jobber in Green Bay, Wis., summed up his initial reactions to the Burnham & Morrill Co. test campaign after the first three weeks of television. He reported sales of B&M beans had jumped, but that rival Puritan beans were moving faster as well. One reason: the Puritan bean pot resembles the B&M packaging, making consumer confusion a definite danger.

Though the one broker's observations were far from conclusive, they were among the factors cueing a switch in B&M commercial strategy.

Initially commercials were rotated among six personalities at WBAY-TV, Green Bay. Each sold in his own style. Now one of the station's personalities has been chosen to do most of the selling—and he'll use a testimonial approach designed to hammer home identification of B&M as the oven-baked beans. The personality's name: Capt. Hal O'Halloran.

B&M and its agency, BBDO, Boston, gave WBAY-TV free rein in the sales approach, although maintaining

a close check on the copy platform. (Tapes of audio used in commercials were flown from Green Bay to B&M's Portland, Maine, headquarters to keep ad manager W. G. Northgraves in touch with selling techniques.)

Capt. Hal was chosen to do most of the air selling after a conference among WBAY-TV personalities. Station manager Haydn R. Evans called a luncheon meeting of the six performers doing B&M commercials, aired the tapes of their sales messages. The consensus: Capt. Hal was the best beanman on the station. His approach: personal endorsement plus a form of testimonial based on quoting Mrs. Capt. Hal (also a WBAY-TV performer who helps the Captain read the funnies to the area's kids on Sunday morning).

Capt. Hal, who was a top personality for many years on WLS, Chicago, and NBC, runs an amateur talent show, 5:30-6:00 p.m. He does the B&M commercial in the closing minute of the show, saying: "Kids, ask your mother to come over here to the television set now."

In four cities of the area now, WBAY-TV staffers are out building a file of testimonials for Capt. Hal to use. The technique: Staffers call on a well known housewife, a "thought leader," leaving two cans of B&M oven-baked

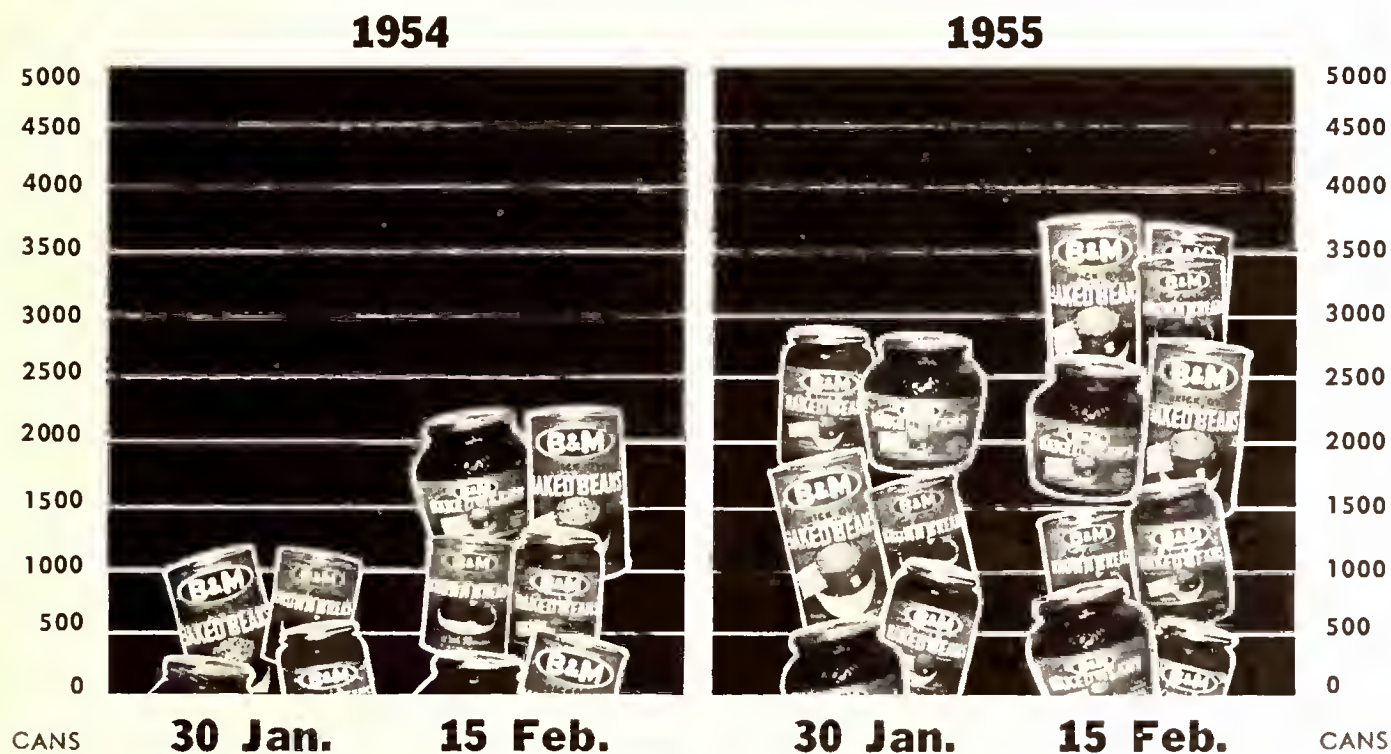
TEST IN A NUT-SHELL

PRODUCTS: B&M beans and brown bread
AGENCY: BBDO, Boston
MARKET: 100-mile zone around Green Bay, Wis.
MEDIA USED: television only
PAST ADVERTISING: almost none in area
SUCCESS YARDSTICK: sales, increased distribution
BUDGET: \$12,500
DURATION: six months
SCHEDULE: 6-min annets wkly, most in afternoon

beans. Two days later they return to get reactions to the product, permission to quote. Capt. Hal will visit kitchens of some of the women for on-the-spot film commercials.

It's not possible as yet to gauge how effective the station's six personalities proved during the first three weeks of the tv test. Figures showing wholesale movement of the B&M beans were available through 15 February at
(Article continues next page)

Total '55 sales 59% higher than '54 through mid-February



Bars above represent cumulative sales by number of cans for all B&M test products (two sizes of beans, one size brown bread.) Sales are at the wholesale level, reflecting movement of goods to the grocery trade. Tv test began 24 January so that by latest date covered above (15 February)

tv commercials had been on air for only three weeks. While 30 January 1955 shows big jump over 1954, gain between end of January '55 and mid-February '55 was smaller than previous year's. For analysis of why see chart next page comparing first half February sales in '55 with '54.

SPONSOR's presstime. But the wholesale figures lag considerably behind actual consumer demand. Said W. G. Northgraves: "It won't be till the end of February before we can begin to judge what the consumer reaction to television has been."

Marvin W. Bower, the advertising manager of B&M's broker in the territory, Otto L. Kuehn Co., gave SPONSOR this on-the-scene report:

"We have heard all types of reports, both from the retailers and the wholesalers, with all of them reporting increased sales but nothing phenomenal to date. They all feel the campaign is just now beginning to build momentum and the large increases in retail movement are yet to come. Our retail salesman, Mr. Alden Neville, who lives in Green Bay, tells us that he had gone in several small stores where B&M beans have been sold out because of more than usual demand. As more and more grocers begin to realize the power of this tv campaign, the more they'll tie in with in-store merchandising. . . ."

While sales at the wholesale level were up sharply during the month of January, as the trade stocked up in advance of the tv campaign, sales for the first of February 1955 were below those of 1954 in most of the test cities. It was apparent that jobbers, already heavily stocked in January, were awaiting orders from grocers before re-ordering (see chart below).

Total sales of all B&M products under test are 59% ahead of 1954 (in cans sold), despite the February lull.

The B&M products being tested are: a 27-ounce size of beans, generally retailing at 33¢; the 18-ounce bean can

at 25¢; the canned brown bread at 17¢.

B&M beans are of the brick oven-baked New England variety. They cost more than any other bean sold in the area—4¢ more a can in some cases than chief competitor Puritan.

Together B&M and Puritan account for at most 4% of the area's bean sales, dividing the market for oven-baked beans about 50-50. That's the crux of the problem television has been called upon to solve. B&M wants to see whether the addition of television to a low-volume market can substantially increase sales and distribution. The test is "pure"—free of confusing factors—to the extent that B&M has never advertised in the area substantially before. If sales spiral, it's tv alone that can claim the credit.

It's apparent, however, that television is battling more than consumer inertia in the campaign. Puritan has a couponing operation which is a strong sales pressure to buck. Grocers are being given valuable electrical appliances for quantity stocking of Puritan beans. Moreover there's the strong resemblance of the Puritan bean pot to B&M's packaging.

It's to overcome these obstacles that commercial strategy has been revamped to pinpoint consumer reaction to B&M. Capt. Hal, following careful instructions from B&M's Northgraves and BBDO, Boston's Ralph A. Woodfall (a c), stresses the "orange and blue label with the big (Please turn to page 120)

Next issue SPONSOR will report sales for second half February 1955 compared with last year

HOW FIRST HALF FEBRUARY SALES COMPARE WITH 1954

With exception of two cities in test Area B, wholesale sales of B&M products are much below those of previous year for first two weeks in February. Trade had stocked up heavily during January in anticipation of tv test and it's too early as yet for consumer demand to be felt at wholesale level.

Sales of two sizes of B&M beans and one size of brown bread at the wholesale level (by dozens of cans)	1-15 FEB. 1954			1-15 FEB. 1955†		
	18 oz	27 oz	Bread	18 oz	27 oz	Bread
AREA A (50-mile radius of Green Bay)						
1. Manitowoc, Wis.	50	25	0	0	0	30
2. Oshkosh, Wis.	50	10	0	0	0	0
3. Appleton, Wis.	100	65	70	50	25	20
4. Gillett, Wis.	100	70	0	0	0	0
5. Green Bay, Wis.	160	60	20	0	50	0
6. Menominee, Mich.				0	0	20
Totals A	510	230	90	50	75	70
AREA B (50-100 mile radius of Green Bay)						
7. Fond Du Lac, Wis.	0	0	0	30	20	0
8. Stevens Point, Wis.	70	40	0	0	0	0
9. Wausau, Wis.	50	0	0	0	0	0
10. Norway, Mich.	0	0	20	150	300	30
11. Sheboygan, Wis.	20	25	0	0	0	0
12. Wisconsin Rapids, Wis.	30	10	0	0	0	0
Totals B	170	75	20	180	320	30
Total A & B	680	305	110	230	395	100
TOTAL ALL PRODUCTS 1,095 dozen cans				725 dozen cans		

†Television campaign began 21 January, 1955



Summer Selling Section: 1955

Here's new facts on rapidly-changing air
picture during hot months. Included are
'55 outlook, '54 review, basic research

Produced by Alfred J. Jaffe

RADIO:

Summer audience slump disappearing

Highlight of radio section in SPONSOR's seventh Summer Selling Issue are figures showing that gap between winter and summer audiences are being abolished as result of tv. Nielsen figures show that in latter part of listening day, summer audiences are higher than winter in tv homes. Section explains changes in radio network rates, highlights trends in both network and spot, discusses the latest developments in baseball **page 44**

.....

TELEVISION:

6 million more homes this July

Video section reviews growth of television homes since last summer, projects an additional six million since that time. The reasons for buying tv in the summer despite dip in viewing are gone over in some detail with emphasis put on 52-week discounts and the degree to which ratings of summer reruns hold up compared with original ratings. Also reviewed are client spending on the networks and the daylight saving time problems **page 46**

6 pages of research facts on summer

This charted report to advertisers includes facts on consumer income and spending, summer sets-in-use, availability of radio-tv audiences **starts page 49**

1. The current up-trend in business augurs well for the coming summer. Income levels and retail sales keep winter levels in summer **page 50**

2. Over 90% of the regular wintertime audience is available during the summer months, according to a survey in one major city **page 51**

3. In-home radio listening holds up strongly in early-morning, afternoon and late-at-night periods, according to A. C. Nielsen **page 54**

4. Out-of-home radio listening in the summertime is at a record high, added 23.8% to the at-home audience in big cities last summer, says Pulse **page 56**

5. Tv viewing in the summertime follows the winter pattern closely all day, and late at night, with an evening fall-off **page 60**

6. Summer viewers are loyal to their favorite shows, prefer two-to-one to follow a year-'round show in hot weather than watch replacements **page 62**

Summer radio

Both Nielsen,



Summer sales contest at KYW, Philadelphia, generated interest among personnel to give ideas and promote summer radio to advertisers. Above, two engineering staff members examine station poster. KYW also won contest held among Westinghouse-owned outlets



Summer promotion by WMT, Cedar Rapids, involved contest in which listeners were asked to complete phrase, "One way I can use radio in the summer. . ." WMT also participates in summer fairs, attends all major fairs in eastern Iowa, broadcasts from fair grounds



Summer programming on radio needn't be confined to music, news and baseball. Ashland Oil & Refining Co. sponsors summer quiz shows on Kentucky and West Virginia regional radio loops. Show in latter state (see picture above) originates from WSAZ, Huntington

The fact that people don't stop living during the summer has penetrated the encrusted advertising tradition of many sponsors who formerly took an ad siesta during the hot weather.

It has been clearly established that during the summer people (1) are awake, (2) eat, (3) shop, (4) buy, (5) take baths, (6) use products and perform the myriad other functions that commonly characterize the human species.

While it would seem that this should settle the summer advertising question once and for all, alas, it has not. There is still one last argument the die-hards have up their sleeves. And that is that people don't listen to the radio or view tv as much when it's hot because who wants to stay home in the summer?

One can accept the argument of diminished tune-in and still advertise, of course. But it might be worthwhile to find out to what extent this is true and, indeed, whether it is true at all.

So far as radio is concerned—and this may come as a surprise to some advertisers—the gap between summer and winter listening is being abolished by tv. It has practically disappeared in many large markets and is on its way to disappearing among tv homes in general.

Details about hot- vs. cold-weather tune-in—and many other facts as well—will be found in the following pages of SPONSOR's seventh Summer Selling Issue. The issue contains a roundup of information on spot and network tv and radio plus six pages of basic research material covering key questions about summer sales and audiences. There's a review of last summer's air advertising together with some indication of what may happen this summer.

Radio audience: The outstanding summer radio trend is the disappearing gap between summer and winter listening. It is, without doubt, a result of television's growth and is now clearly apparent in the radio listening figures in tv homes.

SPONSOR

Audience slump is disappearing

...point to tv as reason for disappearing gap between summer, winter listening

For example: Nielsen figures on radio listening in tv homes, by hours of the day, during January and February 1954 compared to July and August 1954, show a small gap between the winter and summer months. (See chart below.) But listening in radio-only homes during those two seasonal periods shows a much larger difference.

In tv homes the difference between summer and winter listening (in terms of homes using radio) is in no case more than 3.1 percentage points, while the maximum listening gap between winter and summer in radio-only homes is more than 11 percentage points during three evening hours.

Moreover, during half the day there is more radio listening in tv homes during the summer than during the winter. These figures do not include out-of-home listening, which is higher in the summer.

The narrow gap between winter and summer radio listening is also apparent from Pulse figures, which suggest that there is actually no gap at all, at least in tv markets. In 23 major markets the average per cent of homes using radio at home by quarter hours came to 18.1 last summer. The previous winter the figure was 18.4 in 21 markets. (The two market lists are almost identical.) Figures for out-of-home listening during those two periods were 4% during the winter and 4.3% during the summer. Thus while homes using in-home radio dropped .3% during the summer, homes using out-of-home radio increased by the same amount.

These Pulse figures include both tv and radio-only homes and, judging from the Nielsen figures, if they were broken down into those two groups, the figures might well show a consis-

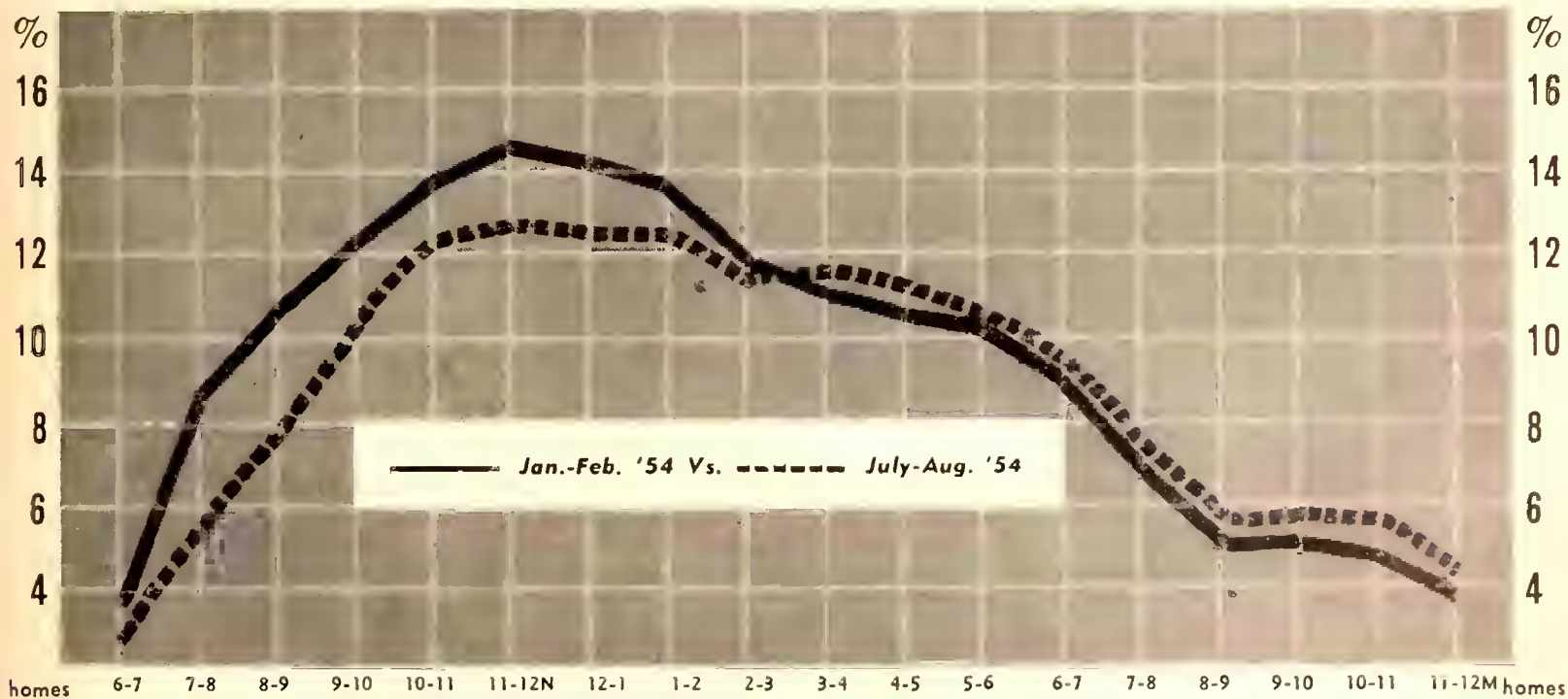
tent picture of markedly higher radio listening in tv homes during summer.

Radio network: Since last summer the networks have reduced their evening charges. This has been done in various ways. Since radio network rate structures are complicated, the fine details will be avoided in explaining the changes.

At ABC, the gross rates have been sharply cut and discounts raised in evening time only. The combined effect is a substantial reduction in net cost for nighttime advertisers. Here are some comparisons between the old and new costs. They assume the advertiser will use a full network:

Gross rates are practically cut in half. An advertiser buying an hour of evening time will pay \$10,463 net weekly on a 13-week basis and \$8,991 (Please turn to page 63)

Nielsen figures show narrow gap between summer, winter listening



Figures above show tv homes using radio by hours of the day during two-month periods in winter, summer in 1954. Listening in radio-only homes during same periods

disclosed a much larger gap with pronounced summer dip during evening. Note that during the latter half of day summer listening is actually higher than winter figures



Excitement provided this season by spectaculars will spill over into summer as sponsors of NBC 90-minute shows carry on into home. Already set are Saturday and Monday spectacular sponsors, while Sunday clients ponder. Above: Mary Martin in two-hour "P...

Summer tv: 6 million more homes

Growth of the medium, together with 52-week discounts, economical re...

No one denies that the average amount of viewing per home declines in the summer. However, the growth in the number of tv homes from one winter season to the following summer season helps compensate for this dip. In addition, 52-week discounts, reruns and cheap summer replacements bring down the advertiser's cash investment so that his cost-per-1,000 can be about the same during the summer as it was the previous winter. Many network advertisers who continue running their shows through the summer—rather than use replacements—are rewarded with ratings as good or almost as good as the peak viewing months.

The television audience: If tv set saturation continues growing at last

year's rate, video advertisers this summer will be able to speak to six million more homes than last summer, or a total of between 36 and 37 million homes. This will give tv about 70% saturation. This means, for example, that a rating of 25 this coming summer means as much as 1.5 million more homes than last summer.

While home tv growth continues at a healthy pace, the station picture is one of slowing down. At the beginning of August last year there were 386 U.S. stations (including Hawaii and Alaska) in 237 markets on the air, according to SPONSOR figures. At the beginning of last month, the U.S. station figure was 430 and the market figure was 257.

The growth in the number of television homes and stations can actually

give advertisers bigger audiences in the summer than during the previous winter, despite the average drop in viewing.

For example, in December, 1953, Singer Sewing's *Four Star Playhouse* on CBS TV got a 25.2 ARB rating. Telecast on 82 stations with an 80.7% coverage of tv homes, the show attracted a viewing audience of 5,320,000 homes. In July 1954, the show got a slightly smaller—though not significantly so—rating of 24.4. With a larger audience base and a bigger lineup—93 stations with 89% tv coverage—the summer audience rose to 6,740,000, an increase of almost 25%.

It is not so incidental that *Four Star Playhouse* continues running original plays during the summer and was op-



of reruns has emboldened sponsors of "Disneyland" to third-runs this summer. All three clients have signed up

Screen Gems, producer of "Fireside Theatre" (above), is selling it and "Ford Theatre" in five packages for net reruns this coming summer

is July

ensates for viewing dip

posite a replacement show on NBC TV. The replacement, *Justice*, came up with a 19.8 rating compared with 39.2 garnered by the regular show, *Treasury Men in Action*, the previous December.

The figures above suggest, as have many broadcasters, that there's nothing wrong with summer tv viewing that good programing wouldn't cure. It is pointed out that the audience, even with vacations, is still at home most of the time. An Advertest study of the New York metropolitan area last August brought out that in more than 80% of the video homes, there is one or more person available for tv viewing during the peak nighttime listening hours.

Television network: The networks, especially CBS and NBC, expect ex-

cellent summer business in 1955. The former may very well top last summer's sales when only two and a quarter hours of sponsored time was dropped by hiatus advertisers—and some of this time was sponsored by other clients. NBC did nearly as well and expects to do better this summer since the network's increased percentage of film shows will permit more reruns of winter programs. ABC, whose 1954 summer billings represented a great jump over the previous summer as a result of the merger with the Paramount theatre interests and the new programing the merger entailed, has already signed key clients for the coming hot months. Du Mont, while it has been pulling in its program horns in an economy drive, expects every advertiser but one—Admiral—to stay on during the summer.

PIB gross billings figures for July and August reveal that ABC's summer business last year was more than double the year before. The web did very well during the entire 1954 year, compared to 1953, but the percentage increase was not as large as that for the summer. In general, the summer billings of the other networks reflected

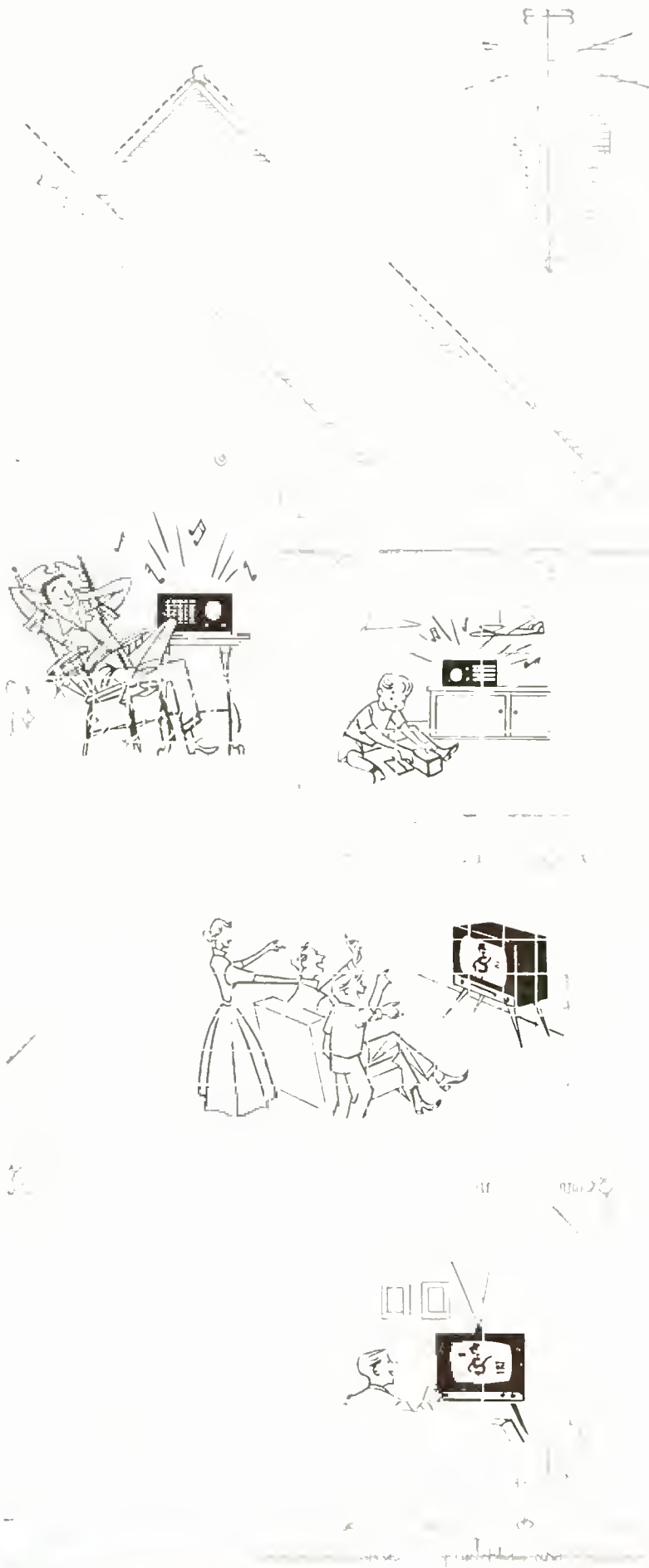
their all-year rate of growth pattern with CBS pulling away from NBC primarily because of increased daytime billings, though NBC as well as CBS showed substantial increases for the year. Du Mont registered slight increases during the summer as well as for the full year.

As might be expected, most of the important categories of advertisers showed increased summer spending in 1954, though some did better than others, PIB figures for July and August show. The "Big Four," food, toiletries, tobacco and soaps—in that order—all showed handsome increases in summer network tv advertising investments. The most important summer increase was marked up by drug product advertisers, whose summer spending in 1954 was double that of 1953.

There were also decreases in three important categories of advertisers. These were insurance, confectionary and soft drinks and jewelry.

Though tv viewing declines in the summer, there are a number of factors that work to keep the advertiser's cost-

(Please turn to page 121)



Sales Winning TEAM

In the Rochester Area

Harnessed in tandem or pulling their individual buyers WHAM Radio and WHAM-TV move a whale of a load of merchandise in Western New York. These prime movers sell everything from bobby pins to automobiles in tremendous quantities. Advertisers from Maine to California know the sales-pulling power of Rochester's First and Most Powerful Stations.

WHAM Radio...

For a cost as low as that of a package of cigarettes, 1000 people can hear your sales message on WHAM Radio. Since cost per thousand listeners on WHAM Radio is figured in pennies, not dollars, you can readily see radio is today's most effective, economical, mass-method of selling merchandise. Whether you are interested in just Rochester, the Rochester Trading Area or all of Up-State New York, WHAM Radio is a low-cost, proven sales medium. Our files are full of success stories about advertisers you know and respect. Will you let WHAM Radio help with your sales problem?

WHAM-TV...

Favorite NBC, DuMont and ABC and local programs are a regular must with thousands of area viewers. WHAM-TV's high Pulse-rated programs make sales to larger audience. Advertisers using WHAM-TV reach a potential audience of over 1,000,000 people living in 17 Western New York counties.

Put this winning sales team to work for you now. A WHAM Radio or WHAM-TV sales representative will be glad to call and explain how your investment can reap more profit dollars for you. Just telephone CULVER 7240, Rochester, N.Y., or any Geo. P. Hollingbery office.

1180 KC—50,000 WATTS
Clear Channel-Basic NBC

Channel 5—100,000 Watts



ROCHESTER'S FIRST STATIONS
WHAM Radio WHAM TV
THE STROMBERG-CARLSON STATIONS



Answers to 6 basic questions on summer radio and tv

**Up-to-date charts reflect
summer activity in listening,
in viewing and in sales**

If the current over-all brightening of the economy and the up-trend in business are any indication, the summer of 1955 might well be a real boom time, a sales-record setter. It will certainly be no time for advertisers to let down in their selling efforts—lest new and enterprising sellers of goods, who don't believe in hiatuses, swoop in and capture big chunks of the very live market.

This "live market," as pointed out in the half-dozen charts on the following pages, is one that continues to earn and buy in the hot weather much as it does all year 'round. It is one that stays at home a surprising amount of the time in the summer (perhaps the increasing number of homes that are air-conditioned have something to do with this), and is to that extent available for radio and tv advertising.

It is also a market which affords a large and growing radio audience potential outside the home: according to Pulse, away-from-home listening in the summer of 1954 added a record 23.8% to the at-home audience in 23 major markets, promises to play an even bigger part this year.

It is a market whose in-home radio listening and tv view-

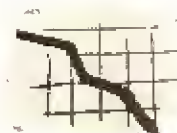
1. What happens to retail sales figures in the summertime? (page 50)



2. Are people at home to listen and watch in the summer months? (page 51)



3. What is the radio listening picture during the summer months (page 54)



4. How big is the out-of-home radio audience in summer months? (page 56)



5. What happens to tv viewing during the summer months? (page 60)



6. Is there a tv audience loss as result of summer replacements? (page 62)

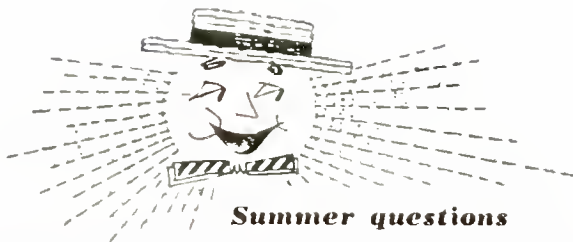


Subt

ing habits in the summertime approximates its winter-time pattern all day and late at night. It is a market whose viewing audiences are loyal to their favorite tv shows no matter what the temperature outside, who prefer two-to-one to follow an all-year-round show through the summer rather than watch replacement programs.

The six pages of charts and editorial analyses which follow are meant to act as a guide to summer air selling in 1955 for clients and agencies. SPONSOR feels they offer convincing evidence that it's time the old advertising superstitions—"Nobody's home in the summertime" and "Who pays attention to advertising in the summer anyway?" should be buried.

The charts are based on the most up-to-date statistics and information available from accredited sources. Figures on personal and farm income and retail sales are from the U. S. Department of Commerce. A. C. Nielsen furnished the summer-winter radio listening and tv viewing measurements; Pulse Inc., the out-of-home radio audience figures; Advertest Research, at-home audience availability and figures on the viewing of summer replacement shows.



What happens to retail sales figures in the summertime?

INCOME: Personal income steady, Farm income up in summer, government surveys show

	Dec. '53	Jan.	Feb.	Mar.	Apr.	May	June	July	Aug.	Sept.	Oct.	Nov.
1. Personal income (billions-adjusted)	\$287.0	\$284.9	\$285.0	\$285.0	\$284.4	\$286.2	\$286.5	\$285.7	\$285.4	\$286.6	\$286.3	\$286.3
2. Farm income (millions)	\$2,939	\$2,629	\$1,960	\$2,014	\$1,914	\$2,062	\$2,176	\$2,246	\$2,581	\$3,158	\$3,535	\$3,711

All above figures 1954 unless otherwise noted

ANALYSIS: Despite last year's general economic dip, the nation's personal income in summer held steady, stuck pretty closely to the high levels of the previous year. July and August were somewhat ahead of the first four months of the year. Though farm income did

decline somewhat from that of 1953, Washington experts predict that in 1955, it will at least maintain the levels of 1954. Monthly personal income figures above are as reported by the Dept. of Commerce. Farm income, from the same source, is actual cash receipts to farmers.

RETAIL SALES: Summer sales hold level, include heavy-air-using food, drug categories

	Jan.	Feb.	Mar.	Apr.	May	June	July	Aug.	Sept.	Oct.	Nov.	Dec.
1. Retail trade (millions)	\$12,339	\$12,065	\$13,540	\$14,324	\$14,246	\$14,658	\$14,390	\$13,896	\$14,139	\$14,665	\$14,531	\$18,111
2. Food stores (millions)	\$3,357	\$3,112	\$3,340	\$3,422	\$3,447	\$3,385	\$3,689	\$3,374	\$3,475	\$3,661	\$3,452	\$3,452
3. Drug stores (millions)	\$407	\$394	\$401	\$398	\$406	\$406	\$407	\$396	\$392	\$406	\$398	\$398

All above figures 1954 *Advance estimate

ANALYSIS: Hot summer weather puts no damper on retail sales, as the Dept. of Commerce figures above show. U. S. retail trade figures, barometer of consumer purchasing, reflect that retail stores' volume in 1954 (estimated at \$171 billion) was about the same as in record-

making 1953, according to the Dept. of Commerce. Food and drug products are two of air advertising's biggest client categories. Food stores actually hit a sales peak in July. Drug store sales did as well in July as in January, were up 4% in 1954 over the previous year.

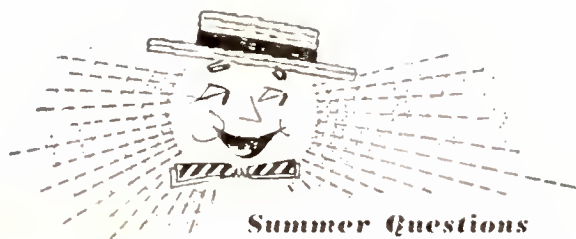
GASOLINE sales hit summer high, FURNITURE, APPLIANCES maintain good volume

	Jan.	Feb.	Mar.	Apr.	May	June	July	Aug.	Sept.	Oct.	Nov.	Dec.
1. Gasoline stations (millions)	\$855	\$800	\$870	\$903	\$955	\$989	\$1,052	\$1,026	\$975	\$1,017	\$994	\$1,017
2. Furniture, appliance stores (millions)	\$670	\$652	\$690	\$695	\$739	\$758	\$733	\$730	\$740	\$812	\$836	\$1,017

All above figures 1954 *Advance estimate

ANALYSIS: With car use heaviest in the summer months, it is only natural that gasoline sales should rise at that time—and they do. In 1954, sales at gas service stations showed a 9% increase over the previous year; this represents a greater gain in volume than was achieved

by any other retail sales category in 1954. Furniture and appliances maintained about the same sales level as in 1953; but, as the Dept. of Commerce points out, the physical volume of consumption was actually somewhat higher in 1954 as retail prices decreased slightly during the year.



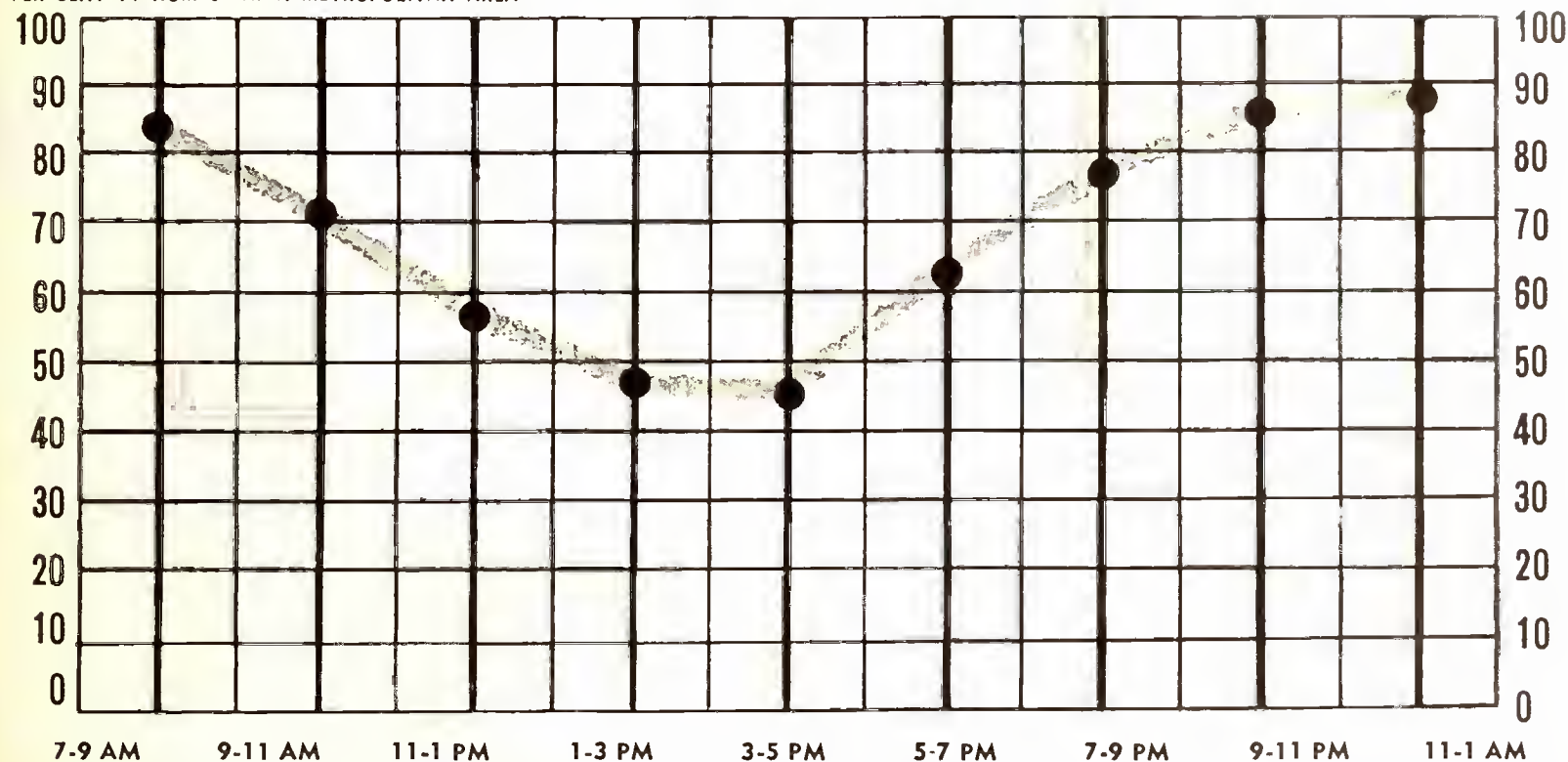
Are people at home to listen and watch in the summer months?

ANALYSIS: Advertisers needn't worry if anybody's at home on a summer day (or night) to see their air show or hear their radio message. According to audience research of the past few years—and borne out again last August (1954) in a study made by Advertest Research in New York City—there are almost as many people available to tune

in the radio or tv set in the summertime as in the winter. Advertest's survey, which covered 763 tv homes in the New York metropolitan area, points out that in the average hour day or night, there is at least one person present in 69% of the homes; and on an average day, 93.1% of respondents are at home sometime between 7:00 a.m. and midnight.

SUMMER AVAILABILITY OF AUDIENCE IN TELEVISION HOMES

PER CENT TV HOMES—N. Y. METROPOLITAN AREA

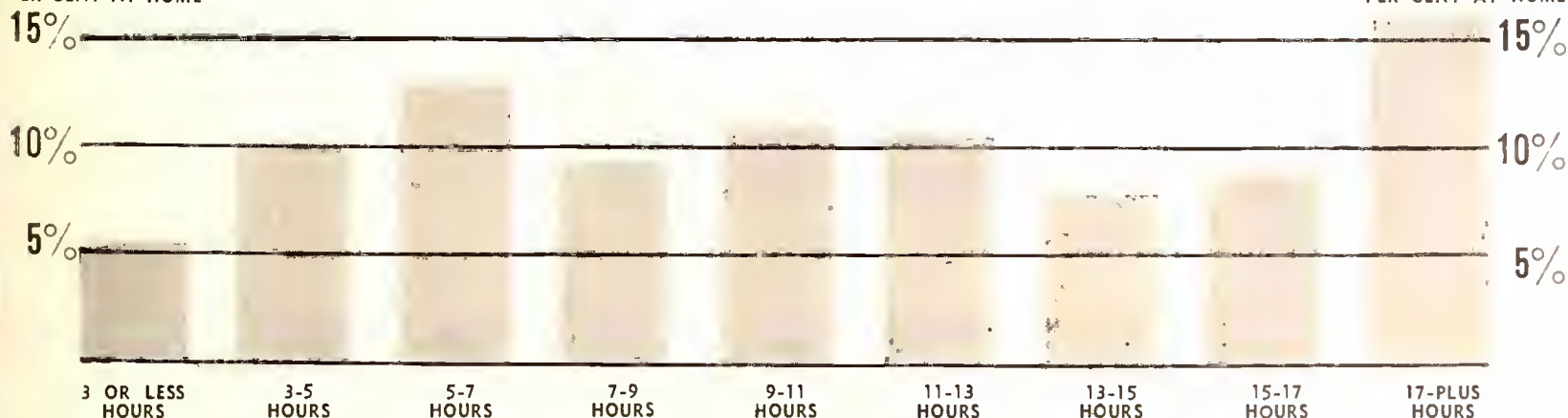


The curve on the chart above indicates, not surprisingly, that the biggest at-home periods are early in the morning (84.4% of the homes report someone there between 7:00-9:00 a.m.) and late at night (85.6% of the homes were oc-

cupied between 9:00-11:00 p.m.). However, at no time during the day did the per cent of homes in which at least one person was present drop below 45.9%. This occurred between 3:00-5:00 p.m., represents the day's low-point.

HOW MANY HOURS PER AVERAGE SUMMER DAY ARE PEOPLE AT HOME?

PER CENT AT HOME



The 93.1% of Advertest's respondents who reported being at home some time during the average summer day are in an average of 10.32 hours between 7:00 a.m. and mid-

night, says the survey. The largest percentages of respondents stay at home either five to seven hours (13%), nine to 11 hours (10.7%) or over 17 hours (16%).

WKRC

NOW THIS

TELEVISION STATION

316,000

Don Chapin, Mgr. New York Office, 550 Fifth Ave.

CBS TELEVISION NETWORK

TV

MOST POWERFUL

N *in Cincinnati*

watts

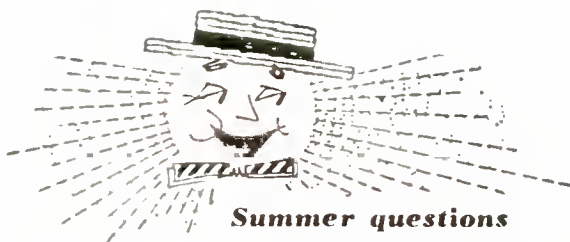


on channel 12

CINCINNATI, OHIO

Ken Church, National Sales Mgr.

PRESENTED BY THE KATZ AGENCY



What is the radio listening picture during the summer months?

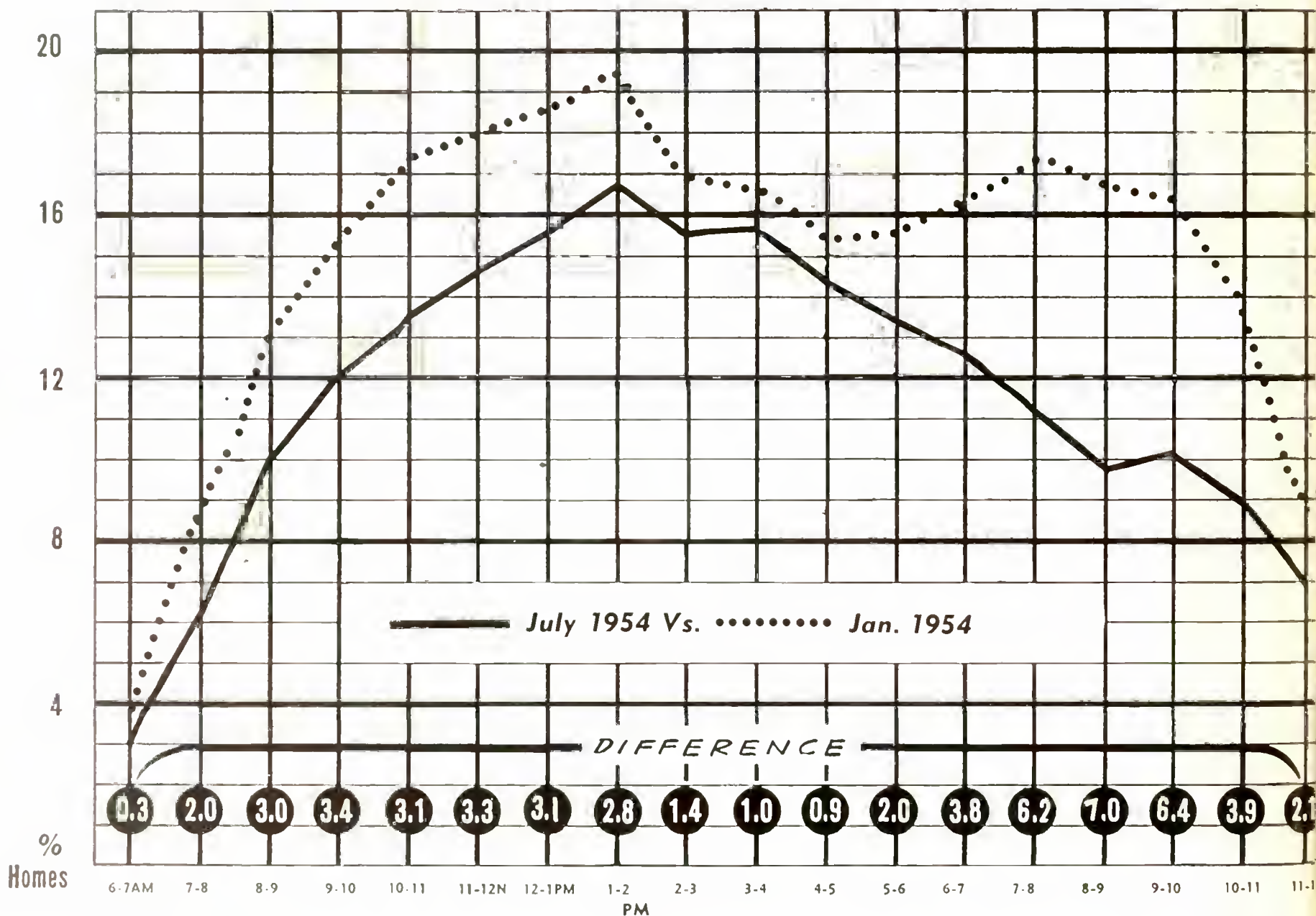
ANALYSIS: How does radio listening in January differ from that in July? In the Nielsen chart below, average per cent radio homes tuned in is recorded hour-by-hour, with the differences in summer-winter levels noted below at each hourly time segment.

In reading and interpreting the graph, two points should be kept in mind: (1) The curves reflect only *homes* tuned in, not listeners per set. According to ARB, there are approximately 50% more listeners per set at night than in the daytime. (2) The chart does not take into account the auto radio audience, which, with summer the big driving time, would particularly affect summer listening figures. Estimates on the total number of auto radio sets range from 28.8 million, according to the ARF study of May 1954, to the 37.3 million which Reg Rollinson, eastern sales manager of the Quality Radio Group, says are

on the road today. (He bases his figure on AMA statistics reporting radio-equipped cars produced and sold.)

By and large, the summer radio curve follows the pattern of the winter curve from daybreak to about 6:00 p.m. Both show a rapid and continual rise from early a.m. to a peak (the highest all day) between 1:00 and 2:00 p.m. During the entire afternoon (2:00-6:00 p.m.) the curves run practically side by side with an average difference amounting to 1.3 percentage points. But after 6:00 p.m., while the winter listening rises somewhat and maintains a level till 10:00 p.m., the summer curve starts to drop and keeps going downhill quite steadily (except for a slight leveling between 9:00 and 10:00 p.m.) for the rest of the evening. The summer-winter curves come closest in very early morning, in later afternoon (3:00-6:00 p.m.) and late at night.

Per cent of total U.S. radio homes using radio, hour by hour



SOURCE: A. O. Nielsen, 1954

PRIMARY

LOCAL

COVERAGE

COVERAGE

plus

GIVING YOUR CLIENT...

4 MILLION PEOPLE

1 1/4 MILLION FAMILIES

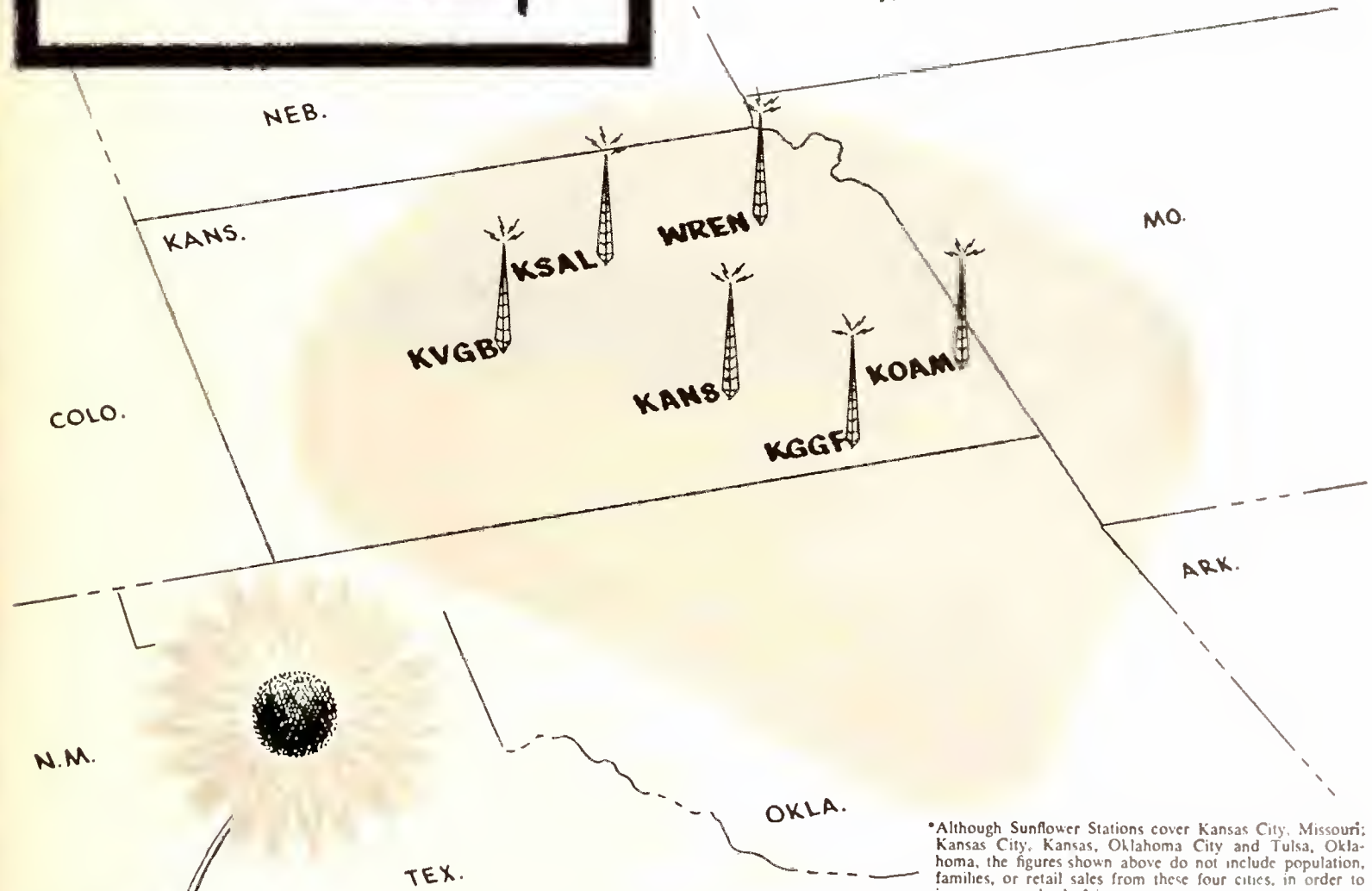
SPENDING 3 1/2 BILLION DOLLARS

*Annually in Retail Sales**

**You make One Buy
with One Billing!**

Any way you look at it the Sunflower Network represents a terrific buy for your client in this area.

It also represents a savings in time and money, with *ONE BUY* and *ONE BILLING*.

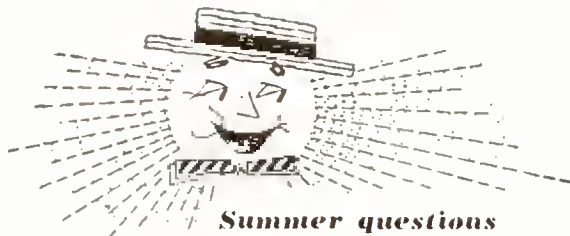


*Although Sunflower Stations cover Kansas City, Missouri; Kansas City, Kansas, Oklahoma City and Tulsa, Oklahoma, the figures shown above do not include population, families, or retail sales from these four cities, in order to insure a completely fair presentation

Represented by THE JOHN E. PEARSON COMPANY

The **SUNFLOWER NETWORK**

KANS	WREN	KSAL	KVGB	KOAM	KGGF
5000 NBC	5000 ABC	5000 MBS	5000 NBC	10,000 NBC	10,000 ABC
1480	1250	1150	1590	860	690



How big is the out-of-home radio audience in the summer months?

ANALYSIS: The importance of the out-of-home radio audience reached record proportions during the past summer, according to Pulse. Results of an out-of-home survey by Pulse in 23 major markets showed that away-from-home listening added 23.8% to the at-home audience in the summer of 1954—a new high for the season. And cold-weather listening out-of-home is nothing to sneeze at either: in January and February 1954 it, too, established records, according to a Pulse 21-market survey, added 21.7% to at-home radio listening. It lacked only 2.1% to equal the summer out-of-home performance.

The Pulse figures below, with only one or two exceptions, all reflect healthy increases over the previous year (1953) which, in turn, were higher than the year before (1952). All this points to the steadily growing value of out-of-home listening as a plus factor in radio advertising—all year 'round. So important has this factor become

that Pulse now issues a combined at-home plus out-of-home rating.

Care must be taken, however, Pulse points out, not to apply an entire city's out-of-home "plus" figure to the at-home rating for individual stations. This figure represents the *average* "plus" for *all* stations in a market, but varies widely from station to station. In New York, for example, the "plus" represented by out-of-home listening averaged 27.1% for all stations. Yet, for one broadcaster it came to 10%, while for another it was 50%.

While auto listening is the biggest part of out-of-home, the other kinds are important. In New York, for example (which incidentally has the highest out-of-home plus with its 27.1%), 53% of the out-of-home audience reported listening in autos, 28% listened while at work, 18% while visiting, 16% in other public places.

The listing below reports figures in 15 major cities.

WINTER '53 AND '54*

MARKET	Homes using radio* Winter '54	% homes reporting o-o-h listening		% added by '54 winter o-o-h
		Winter '54	Winter '53	
ATLANTA	17.1	3.2	3.3	18.7
BALTIMORE	17.0	3.6	3.2	21.2
BIRMINGHAM	20.0	3.6	3.2	18.0
BOSTON	19.5	4.4	3.8	22.6
CHICAGO	18.2	3.9	3.1	21.4
CINCINNATI	16.8	3.6	3.1	21.4
DETROIT	17.2	3.9	3.0	22.7
LOS ANGELES	19.8	4.5	4.2	22.7
MINN.-ST. PAUL	18.5	3.4	3.1	18.4
NEW YORK CITY	18.4	4.4	4.0	23.9
PHILADELPHIA	15.7	3.6	3.5	22.9
SAN FRANCISCO	19.6	4.1	3.9	20.9
ST. LOUIS	18.1	3.5	**	19.3
SEATTLE	20.3	3.2	2.8	15.3
WASHINGTON, D. C.	18.7	3.7	3.2	19.8

SUMMER '53 AND '54†

MARKET	Homes using radio July-Aug. '54	% homes reporting o-o-h listening		% added by '54 summer o-o-h
		Summer '54	Summer '53	
ATLANTA	17.5	3.6	3.6	20.6
BALTIMORE	15.9	3.8	3.5	23.9
BIRMINGHAM	19.3	3.8	3.5	19.7
BOSTON	19.2	4.6	4.2	24.0
CHICAGO	18.3	4.3	3.7	23.5
CINCINNATI	16.3	3.9	3.6	23.9
DETROIT	16.8	4.2	3.8	25.0
LOS ANGELES	19.7	4.8	4.4	24.4
MINN.-ST. PAUL	18.5	3.8	3.4	20.5
NEW YORK CITY	17.7	4.8	4.4	27.1
PHILADELPHIA	15.1	3.9	3.8	25.8
SAN FRANCISCO	19.9	4.2	4.4	21.1
ST. LOUIS	18.1	3.8	3.4	21.0
SEATTLE	19.5	3.5	3.2	17.9
WASHINGTON, D. C.	18.4	4.0	3.6	21.7

*Figures cover Jan. Feb. '54 except N.Y. only Feb. 1954. †July Aug. 1954, except N.Y. in Aug. only. **Not surveyed. NOTE: Figures in chart above show percentage of homes listening during average quarter hour, from 6:00 a.m. to midnight, seven days a week. SOURCE: Pulse, Inc.



PORTRAITS OF WGY-LAND



**Measure of a Great
Radio Station**

This is Albany, New York: population 247,000. Albany is just one of twenty-two cities in WGY-land with a population over 10,000. Three of these cities, Albany, Schenectady, and Troy, comprise the nation's 33rd market in retail sales. The ENTIRE WGY market includes more than 1,004,750 radio households in 53 counties of eastern New York and western New England. It also includes 200 miles of the New York State Thruway.

You can reach this market effectively with one station when you use WGY.

WGY

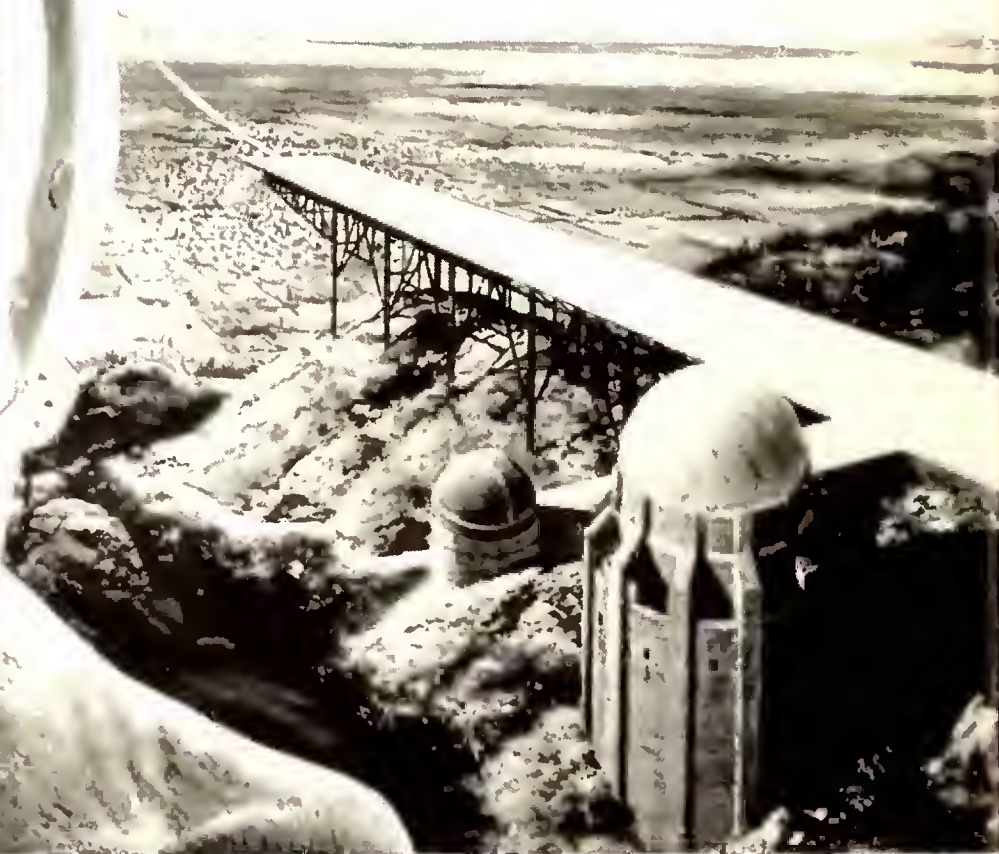
A GENERAL ELECTRIC STATION

ALBANY—TROY—SCHENECTADY—plus—53 counties in New York and New England

Represented nationally by Henry I. Christal Co., Inc. New York ★ Boston ★ Detroit ★ San Francisco

Z

O



NEW YORK, 233 W. 49th ST., N.Y. C., CI 5-5044

DETROIT, 16603 E. WARREN RD., TU 5-5811

DALLAS, 4745 N. CENTRAL EXPRESSWAY, JU 3150

SALT LAKE CITY, UT 2-2111



CAPTAIN MIDNIGHT SERIES...

now available for syndication!

Jet Action it's—Jet Jackson—Flying Commando!
This is the syndicated version of the brand new, all
new "Captain Midnight" series now being sponsored
on CBS by General Mills and Ovaltine (through
Lamson-Laird). A big-time, Hollywood-produced-
script-written adventure series packed with action...
for viewers *and* for advertisers!

Of all Saturday shows available for syndication,

this program is the highest rated* on all networks
in the morning—the second highest rated* of any
Saturday show *day or night!* This is your opportu-
nity to have Captain Midnight (Jet Jackson) on
your own station, in your own time period.

Write, phone or wire us collect about availabil-
ities of this great new program...produced at the
Hollywood Studios of Columbia Pictures Corp.

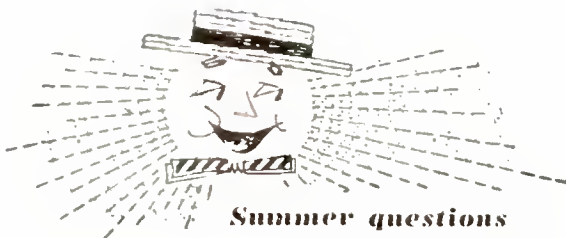
*Nielsen Television Index



TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORPORATION, 233 WEST 49th STREET, NEW YORK 19, N.Y. • CIRCLE 5-5044

*The only company providing advertisers with Hollywood and New York custom
produced national shows, syndicated programming, and commercials—all on film.*

NEW YORK, PHONE 3-3903 SAN FRANCISCO, 995 MARKET ST., DO 2-1060 ATLANTA, 3130 MAPLE DRIVE, N. E., EX 6100 CHICAGO, 230 N. MICHIGAN, FR 2-3696



What happens to tv viewing during the summer months?

ANALYSIS: The chart below compares tv viewing in January 1954 with July 1954, according to A. C. Nielsen data. When studying these comparisons, it should be kept in mind that the number of tv homes increased considerably between January and July last year so that percentages for July actually represent a larger number of homes than January.

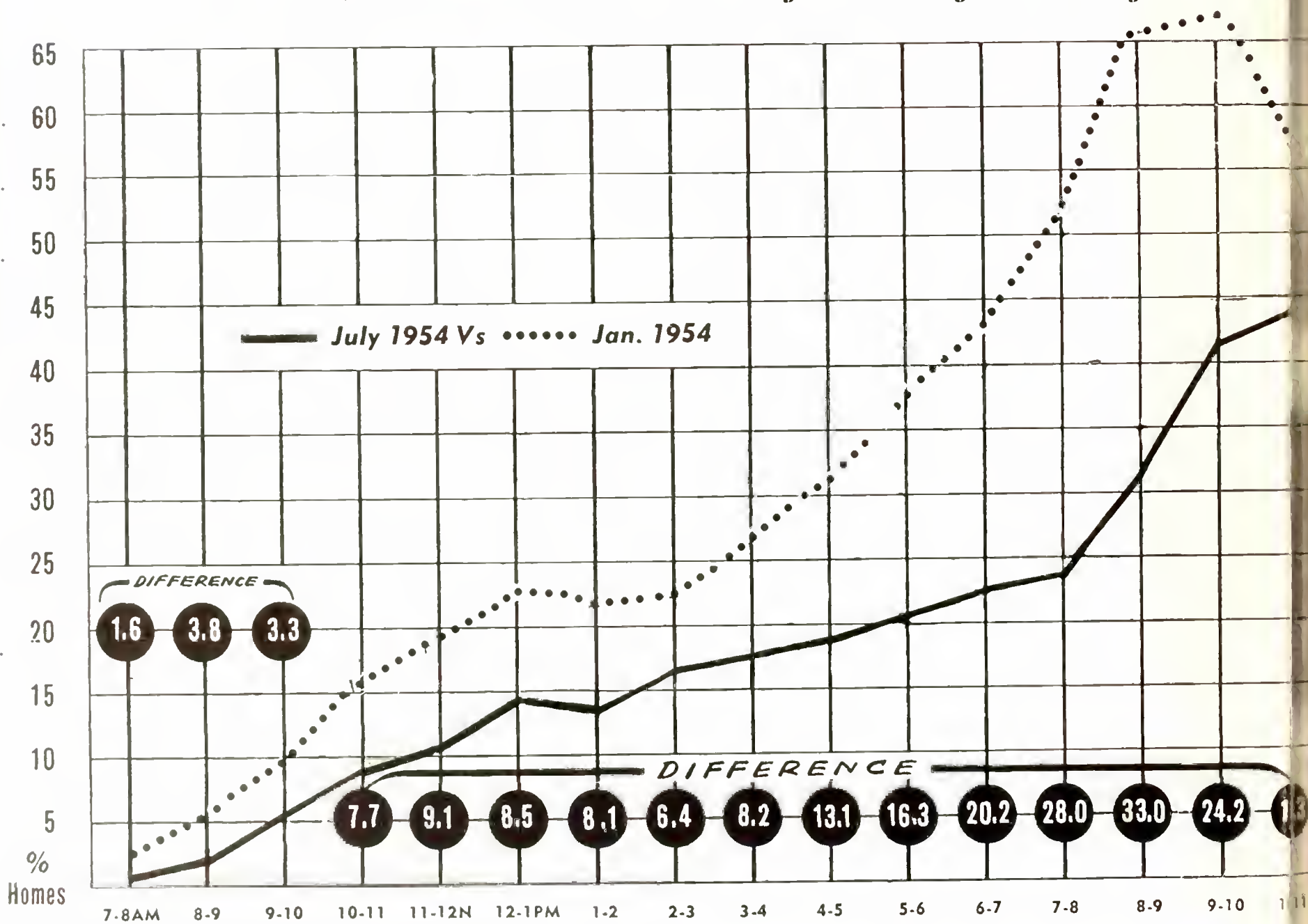
On the basis of total sets-in-use, therefore, the hour-by-hour differences tend to be less than indicated below. For instance, between 7:00 and 8:00 p.m., percentage viewing in July is 24.7, in January 52.7—a differential of 28 percentage points; but the actual sets-in-use between 7:00 and 8:00 p.m. in July were 7,156,000 as contrasted with 13,830,000 in January, a smaller differential.

Before 10:00 a.m., the summer-winter viewing differential is negligible, runs at its height to 3.8 percentage points.

From 10:00 a.m. to 5:00 p.m., the summer curve runs fairly uniformly behind the winter line with an average differential of 8.7 percentage points. But at night, between 5:00 and 10:00 p.m., the wintertime curve veers sharply upward, hits a high above summer viewing of 33 percentage points (between 8:00-9:00 p.m.) and ends with an average differential for the five hours of 24.3—almost three times greater than average daytime differential.

After 10:00 p.m., about the time that "late-night viewing" begins, the gap starts to close again, and between 11:00 p.m. and midnight, the summer-winter difference is only 4.0 percentage points. ★★★

Per cent of total U. S. television homes using television by hours of day



SOURCE: A. C. Nielsen, 1954

FOR THE ANSWERS: TELEVISION



Central Iowa businessman, partner in a \$1,568,552,000 retail sales ex-
pense, knows more about economic conditions now than ever before.

Sales are increasing because he understands marketing trends and public
tastes. He's alert to new methods of display and showmanship.

When he wants the answers, the businessman looks to television. Television,
Central Iowa, means WOI-TV, for five years the area's dominant TV service.

WOI-TV



IOWA STATE COLLEGE

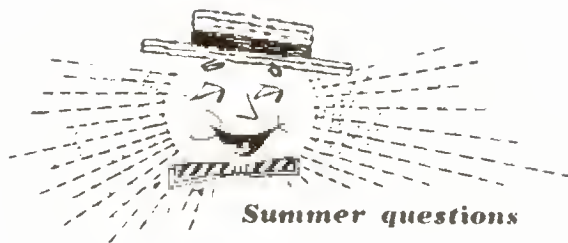
AMES-DES MOINES
CHANNEL 5

100,000 WATTS

CBS ABC DUMONT

REPRESENTED BY

WEED TELEVISION



Is there a tv audience loss as a result of summer replacements?

ANALYSIS: Nearly twice as many viewers will watch a show that continues through the summer, as compared with those who watch a winter-season show and its summer replacement, according to the Advertest Research study charted below. The study, fifth examination of summertime tv habits in as many years by Advertest, showed an average of 22.3% of homes watching 14 programs that carried right through the hot-weather months. By contrast, 12.0% of the viewers in Advertest's panel watched 11 shows that featured summer replacements.

Among the shows that continued without summer fill-ins: Toast of the Town, Kraft Theatre, What's My Line? Robert Montgomery, I Married Joan, Chance of a Lifetime. Ozzie & Harriet, Big Town and Dennis Day.

Included in the list of shows that used summer replacements: I Love Lucy (replaced by Public Defender); Red Buttons (replaced by Masquerade Party); Mama (replaced by Pantomime Quiz); Fireside Theatre (replaced by Summer Playhouse).

Admen who examine the charts below will find that replacement shows have decidedly smaller audiences than those of the shows they are replacing (61% less for fill-in shows, vs. a 38% drop in audience in the summer for shows going straight through).

However, advertisers primarily anxious to reach the widest possible audience, rather than the same audience over and over again, will find interesting the figure which shows that 31% of replacement program audience in the summer is new audience.

PROGRAMS CONTINUING THROUGH THE SUMMER

Viewing audiences are loyal to their favorite shows and will follow them on a year-'round basis, Advertest figures below indicate. More than one out of five homes watched both the winter-season and summertime programs of shows that carried straight through. Almost nobody (1%) watched only the summer cycle: 99% were "old" viewers.

AVERAGE FOR 14 CONTINUING PROGRAMS:	PER CENT
WATCHED WINTER AND SUMMER	22.3%
WATCHED WINTER ONLY	14.4%
WATCHED SUMMER ONLY	.3%
DID NOT WATCH	63.0%
WINTER TOTAL	36.7%
SUMMER TOTAL	22.6%

Advertest's deductions based on the findings of 14-program study of "straight-through" shows:

1. The summer audience is 38% smaller than the winter.
2. 39% of the winter audiences does not view during the summer.
3. 99% of the summer audience is composed of persons who also watched in the winter.
4. 1% of the summer audience is composed of newly acquired viewers.

PROGRAMS WITH SUMMER-SEASON REPLACEMENTS

Program continuity is broken by replacement shows in tv. Nearly a third (31%) of the viewers watching a group of summer replacements are "new" viewers—that is, they aren't regular viewers of the winter season. To some advertisers, this "new" audience may be an advantage. To most, a fill-in show means audience loss.

AVERAGE FOR 11 REPLACEMENT PROGRAMS:	PER CENT
WATCH BOTH PROGRAMS	12.0%
WATCH WINTER PROGRAMS ONLY	32.9%
WATCH REPLACEMENT ONLY	5.3%
DO NOT WATCH EITHER	49.8%
WATCH WINTER SHOW	44.9%
WATCH REPLACEMENT	17.3%

Advertest's deductions based on the findings of 11-program group of replacements:

1. The replacement program has an audience 61% smaller than the program it replaced.
2. 73% of the winter audience does not watch the summer replacement program.
3. 69% of the replacement audience is composed of persons who also watched the winter programs.
4. 31% of the replacement audience is composed of newly acquired viewers.

SUMMER RADIO

(Continued from page 45)

weekly on a 52-week basis. The old rates provided for \$14,178 and \$11,463, respectively. For a half hour the new rates are \$6,585 net weekly for 13 weeks and \$5,701 for 52. The old rates were \$8,688 and \$7,059. For a quarter hour the new rates are \$4,498 and \$3,911 while the old rates were \$6,033 and \$4,947. During the morning and afternoon gross and net rates are practically identical.

At CBS weekly dollar volume discounts have replaced annual dollar volume discounts, a reflection of the growing in-and-out character of radio advertising. Daytime discounts remain roughly the same, but the maximum nighttime discount has been raised from 44.5 to 53%. For year-round advertisers the additional discount of 8½% remains the same during the day but has been raised to 15% at night. A 52-week advertiser can now get a maximum reduction of 68% off gross rates if he spends \$54,000 or more weekly. Outside U. S. 52-week discounts are the same night and day.

Here are some examples of how the added discounts affect advertisers who use a full network at night. The old rates assume a 200-station lineup, the new ones 206 stations. For an hour, the old rate was \$14,169, the new \$11,990. For a half hour, the old rates were \$8,838, the new \$7,340. For a quarter-hour, the old rates were \$6,108, the new \$4,985. Reductions in cost for smaller networks run parallel to the above.

The MBS rate card remains basically the same. However, for some time now, it has provided for an automatic downward escalation by means of a provision which reduces nighttime rates 50% in tv markets. So there has been a continuous reduction in MBS costs over the past few years. This reduction has leveled off during the past year since the number of additional homes being brought under the tv umbrella has leveled off.

For example, the latest rate card revision shows that a nighttime advertiser on the full network of 541 stations who bought a half-hour show would pay \$6,318 net weekly if on for 52 weeks. A year ago a full network of 532 stations at night for a half-hour cost \$6,816 weekly for 52 weeks. This includes an annual rebate of 12½%.

During the day a full network of 569 stations for a half hour now cost \$5,-

216 weekly for a 52-week advertiser. A year ago, the cost for 552 stations was \$5,182.

At NBC, daytime discounts remain pretty much the same but the nighttime discount range has been raised. The old range was 32 to 42%. The new is 40.5 to 48%. The 52-week discount for daytime advertisers remains at 10% but at night the discount has been raised to 17.5%.

Since network radio plans for the summer are made later in the season than formerly (advertisers like to figure out first what they are going to do

in network tv), there are few admen who will predict specific am web patterns for this summer. It is expected, however, that trends of the past few years will be intensified. They include more music and news, long weekend shows aimed partly at motorists, purchase of cheap circulation via spot carriers and strips and weekend saturation buying.

Network radio does not face the same problems of daylight saving and different time zones that web tv faces. Early evening radio audiences are generally higher in the summer than audi-

General Custer
would rub
his eyes... in
amazement!

Yes . . . things have changed since General Custer set out from Bismarck in the 1870's for the ill-fated battle of the Little Big Horn!

He wouldn't recognize the office buildings and industrial plants which now crowd North Dakota's capital city . . . or the surrounding countryside, once roamed by the Sioux, now dotted with prosperous farms. Today this is the land of agriculture, of oil—and television sets!

And . . . what the good name KFYZ has meant to radio listeners for the last 30 years, KFYZ-TV (with 100,000 watts of maximum power) now means to increasing thousands of TV-viewers. May we whet your further interest with some interesting facts? We've got 'em—so has Blair-TV, Inc.

NBC

CBS

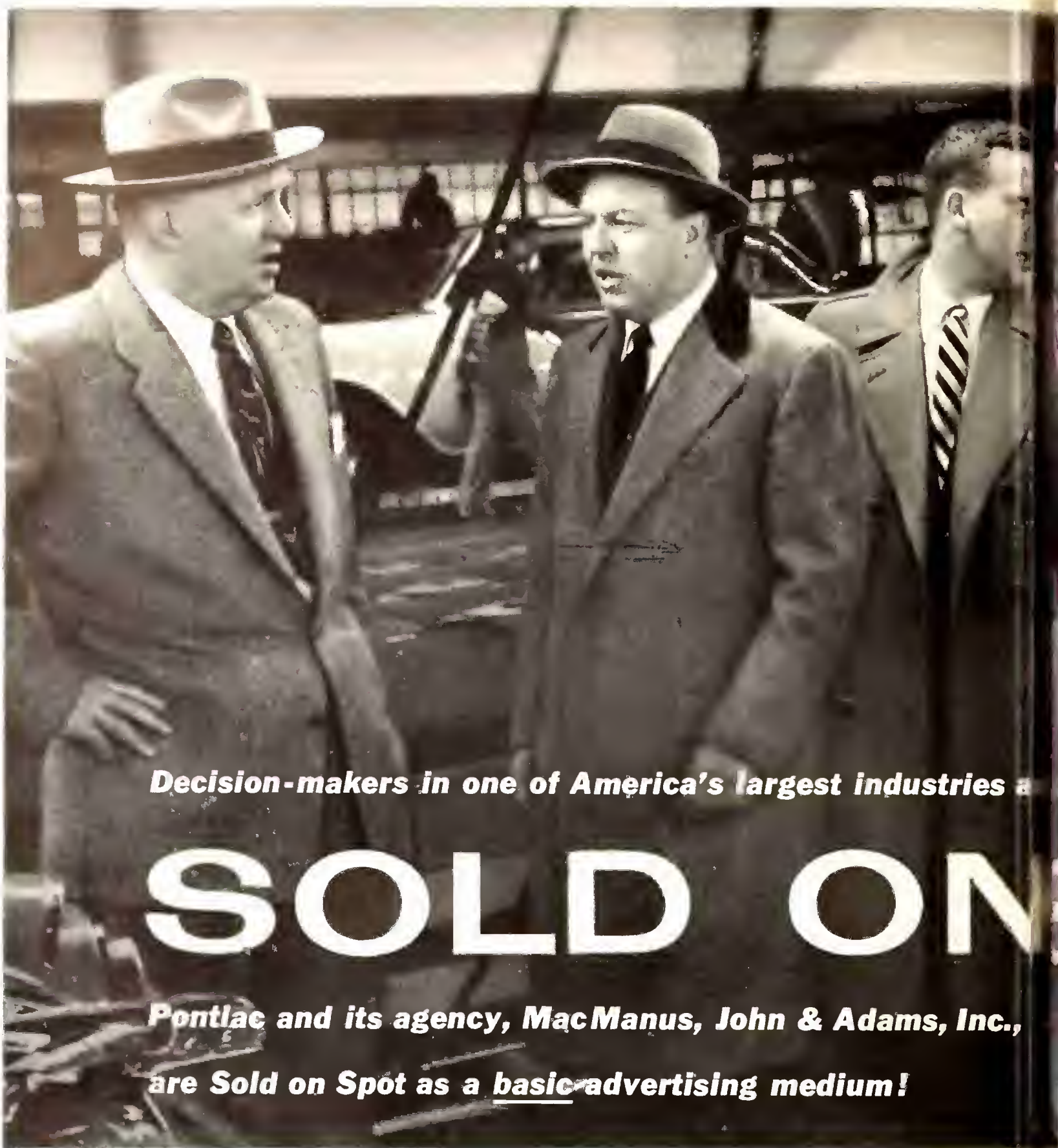
ABC

DUMONT

KFYZ-TV channel 5

BISMARCK, N. DAK.

Represented Nationally by Blair-TV, Inc.



Decision-makers in one of America's largest industries

SOLD ON

*Pontiac and its agency, MacManus, John & Adams, Inc.,
are Sold on Spot as a basic advertising medium!*

Today, with a good product backed by vigorous advertising, Pontiac is one of America's fastest selling cars . . . and a substantial portion of Pontiac's advertising budget goes into Spot Radio and Spot Television!

If yours is a highly competitive product—like automobiles—Spot should be one of your basic selling tools, too. Here's what a Spot schedule does for Pontiac:

SPOT is co-ordinated with other media in the introduction of new models with concentrated short-term saturation campaigns.

SPOT is frequently used in specific markets where additional sales impact is needed.

SPOT is often used for special promotion throughout the year.



Left to Right:

B. B. KIMBALL
Advertising Manager,
Pontiac Motor Division,
General Motors Corp.

PAUL FOLEY
Account Executive,
MacManus, John & Adams, Inc.

CHARLES CAMPBELL
Radio & TV Media Director,
Detroit Office,
MacManus, John & Adams, Inc.

PAUL MENSING
Central Division Sales Manager,
Radio, NBC Spot Sales

ALLAN KERR
Detroit Sales Manager,
Television, NBC Spot Sales

Candid photo by Elliott Erwitt.
Taken at Pontiac main assembly
plant, Pontiac, Mich.

Stations Represented
by NBC Spot Sales:

RADIO

WTAM Cleveland
WAVE Louisville
KGU Honolulu, Hawaii
WRCA New York
WMAQ Chicago
KNBC San Francisco
KSD St. Louis
WRC Washington, D. C.
and the
NBC Western Radio Network

TELEVISION

WAVE-TV Louisville
WRGB Schenectady-
Albany-Troy
KONA-TV Honolulu, Hawaii
WRCA-TV New York
WNBQ Chicago
KRCA Los Angeles
KSD-TV St. Louis
WRC-TV Washington, D. C.
WNBK Cleveland
KPTV Portland, Ore.

Spot, with its complete flexibility, its bed-rock economy and its hard-hitting sales impact, plays an important role in Pontiac's yearly advertising plan. These advantages can help boost your sales, too.

Ask your advertising agency or an NBC Spot Salesman to show you how Spot can fit into your advertising plans...and how the stations represented by NBC Spot Sales can sell for you in eleven major markets, accounting for 45% of the nation's retail sales.

Decision-makers are Sold on Spot because their customers are Sold on Spot . . .

and some spots are better than others!



NBC SPOT SALES

30 Rockefeller Plaza, New York 20, N. Y.
Chicago Detroit Cleveland Washington
San Francisco Los Angeles Charlotte*
Atlanta* Dallas* •Bomar Lowrance Associates

FIRST PULSE
ON
50 KW OPERATION
AT

WOWO

476

FIRSTS

... 476 QUARTER HOURS!

The figures tell WOWO's story. They're in the latest Pulse, October-November, 1954. They cover twenty-six counties in prosperous Indiana, Ohio and Michigan. They show that WOWO leads in every quarter hour surveyed—from 6 AM to 11 PM on week days and from noon to 11 PM on Sundays. Make you want to know more about WOWO? Then consider this—

WOWO

**covers 82
industrial—
agricultural
counties...
a rich market
covered by
no other medium!**

The WOWO market is a well-defined, high-income, important market. Its 3,896,400 people listen more to WOWO than to any other station. They spend over \$3,952,201,000 annually. You don't want to nibble at a market like this. You want to cover it in one swoop. You want WOWO. Call Tommy Longworth at Anthony 2136, Ft. Wayne, or Eldon Campbell, WBC National Sales Manager, at Plaza 1-2700, New York.

WOWO
FORT WAYNE



WESTINGHOUSE BROADCASTING COMPANY, INC.
WOWO, Fort Wayne; WBZ + WBZA • WBZ-TV, Boston; KYW • WPTZ, Philadelphia; KDKA • KDKA-TV, Pittsburgh; KEX, Portland; KPIX, San Francisco
KPIX represented by THE KATZ AGENCY, INC.;
All other WBC stations represented by FREE & PETERS, INC.

ences later on in the evening (see tv summer story on daylight saving). As for differing time zones, the instantaneous taping of shows and their later playback takes care of that. While kines can be made for later playback, it takes about three hours before the film can be developed.

Spot radio: A number of trends, already apparent in the past couple years, are expected to become more evident in spot radio this summer.

One of the more obvious is the sale of weekend packages. These are usually announcements sold as a group in a series of local service programs. The programs offer information on news, weather, sports, traffic conditions, fishing, bathing and the like.

Some of these are turning into all-season affairs. For example, KYW, Philadelphia, unveiled its weekend package, *Open Road, U.S.A.*, last March. Aimed at the in-home as well as out-of-home audience, *Open Road, U.S.A.*, is a weekend package of nine music shows into which are laced a variety of news, traffic and resort information. In addition, at the same time the station revamped two other long-time features to provide programming of special interest to motorists.

Besides packages there has been an increase, as on the networks, in the multi-hour show. The stations usually put on a local personality who spins platters and may also provide the service information.

The strength of local personality shows in the summer has been documented recently by Ward Dorrell, research director for John Blair. He compared the Pulse ratings on Blair stations of non-network personality shows by two-month periods during 1952, 1953 and 1954 (January-February, March-April, May-June, etc.) The non-weighted averages during the six bi-monthly periods in 1952 were 3, 3, 3, 3, 2.9, 3. During 1953 the figures were 3.1, 3.2, 3.1, 3.1, 3.1, 3.2. During 1954 (with the November-December period left out) the figures were 3.3, 3.4, 3.4, 3.4, 3.5. The figures not only show that summer ratings hold up but point up an increase year by year.

There is an increase in network affiliates taking on baseball. William Maillefert of Edward Petry & Co., reports such affiliates as WSB, Atlanta; WIP, Philadelphia, and KMA, Shennandoah, Ia., carrying baseball.

With the ex-Philadelphia Athletics of the American League moving out to Kansas City, there is renewed interest in baseball in that area. Schlitz has bought the A's for five years at \$265,000 per, which includes the tv rights, though there are no plans for tv this year. The A's games will be carried over KMBC and sent over a regional network in Missouri, Kansas, Arkansas, Oklahoma and Texas. About 15 stations are signed up with others to come in.

The rising cost of baseball rights is being felt by spot radio, though not as

much as in spot tv, where the cost pressure is more keenly felt (none of the John Blair-represented tv stations will carry baseball this year, for example). Some reps report less interest by national advertisers in baseball this year, one reason being the reduced budgets for some cigarette brands. One rep pointed out that sponsors feel that announcements are easier to buy and supervise.

However, baseball is still strongly entrenched as a summer radio programming staple and, if past history is any indication, stations will be able to

ONE OF THE GREATEST SUCCESS STORIES EVER TOLD!!

When Courtesy Motors, a Chicago Hudson dealer, began advertising on WGN-TV, they ranked 1,500th in the sales of Hudson cars.

Today, after 5½ years of advertising weekly on WGN-TV, Courtesy Motors has become not only the world's largest Hudson dealer—BUT SELLS MORE AUTOMOBILES THAN ANY OTHER DEALER IN THE WORLD!!

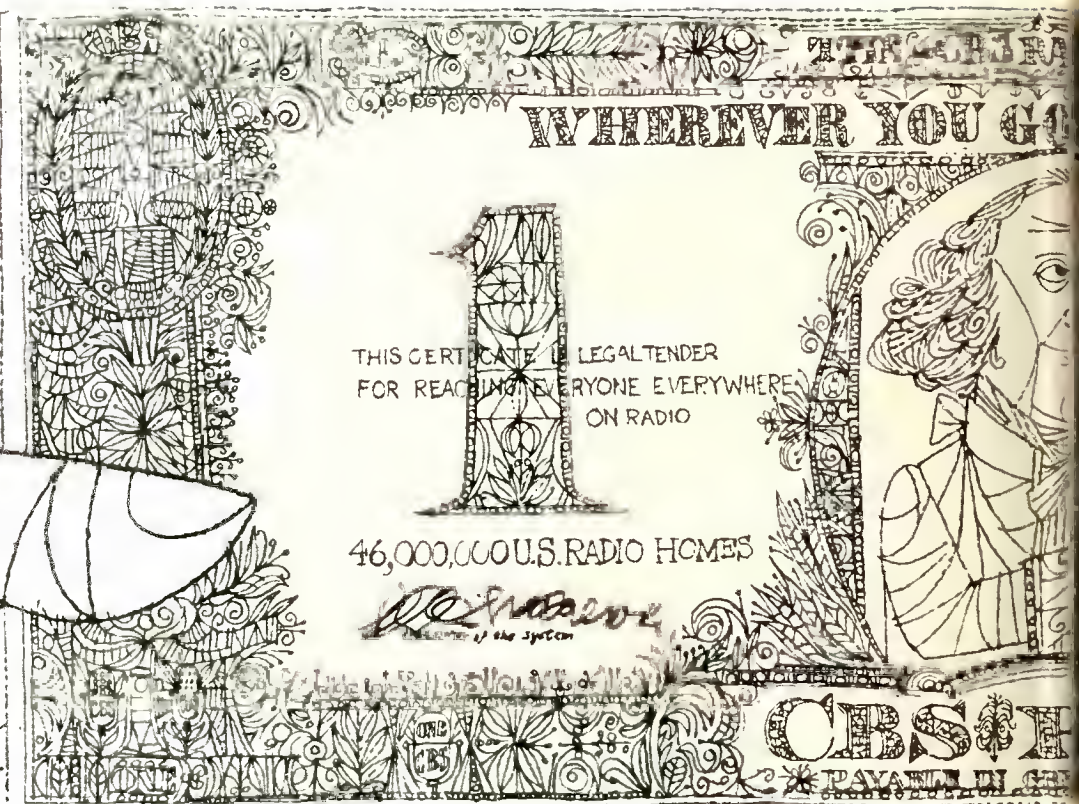
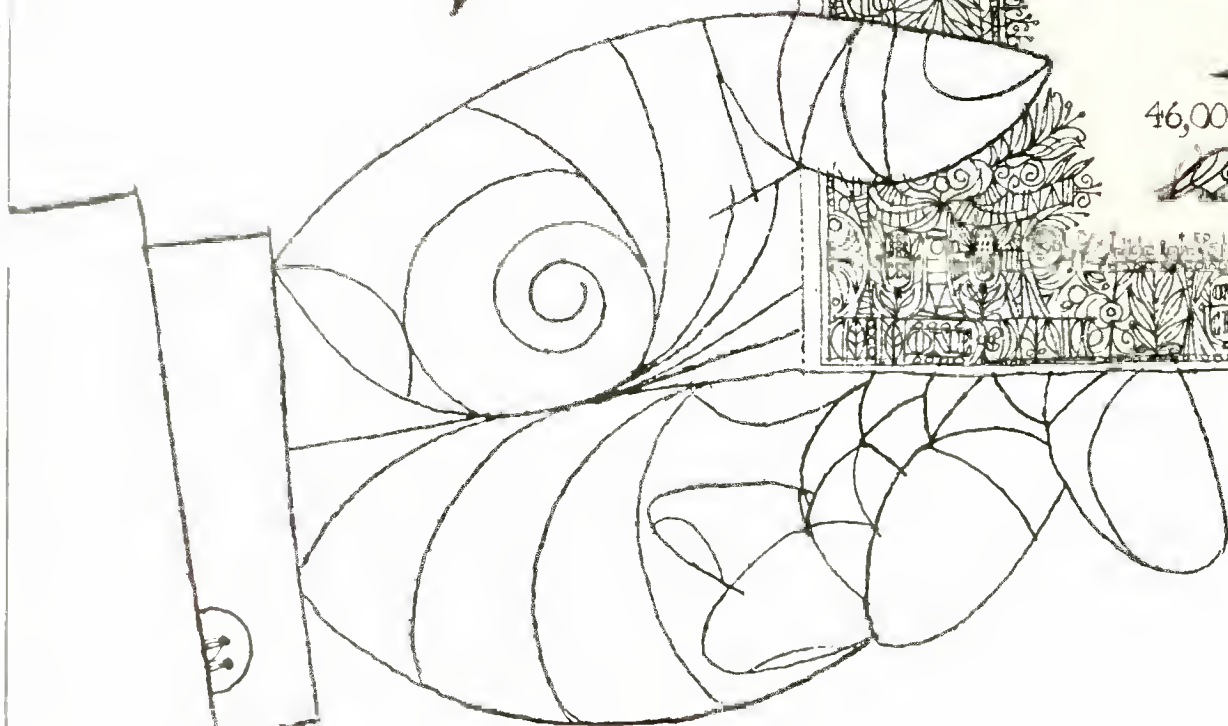
Take a tip from advertisers *who know*—for top results—it's WGN-TV in Chicago.

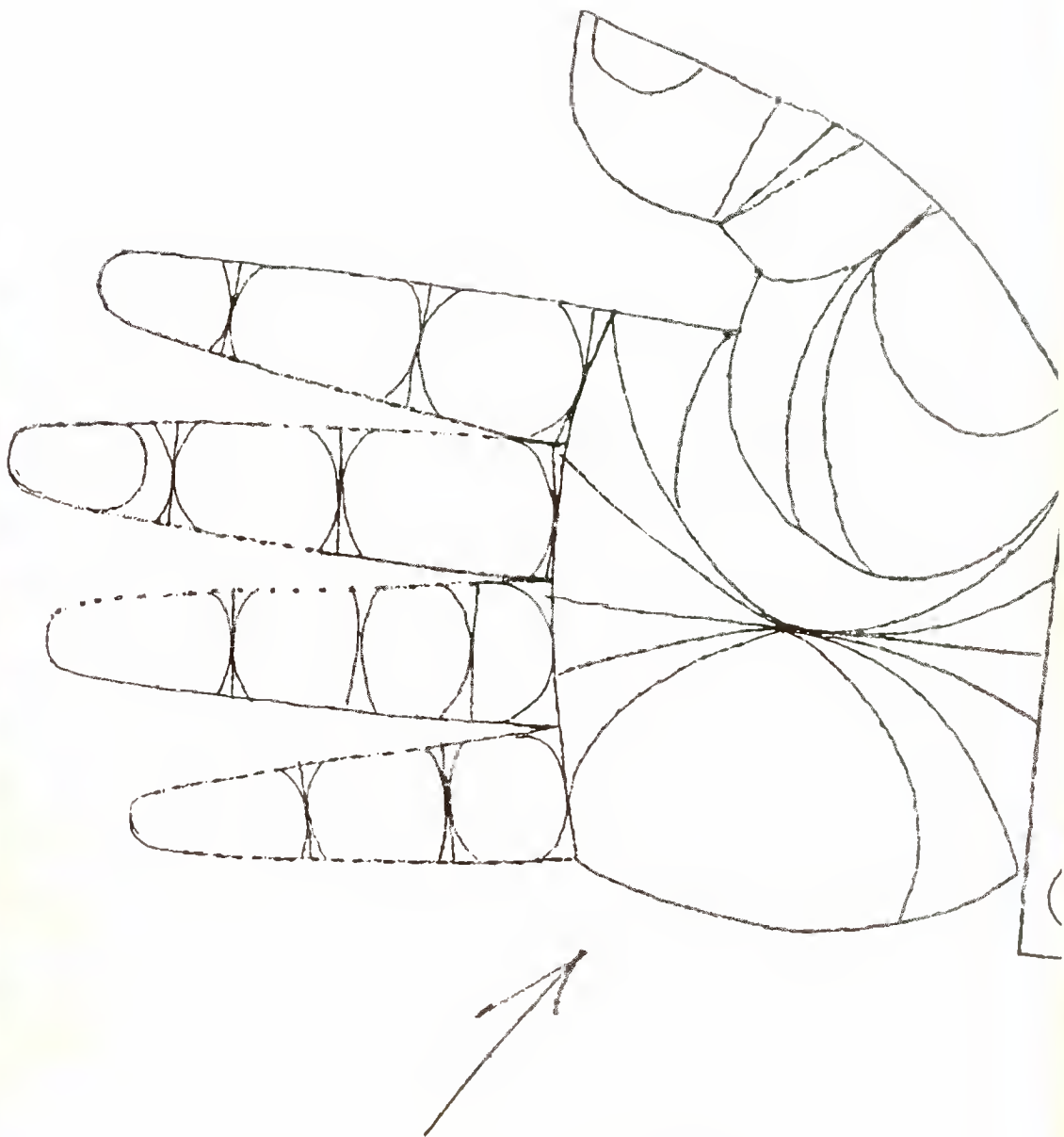
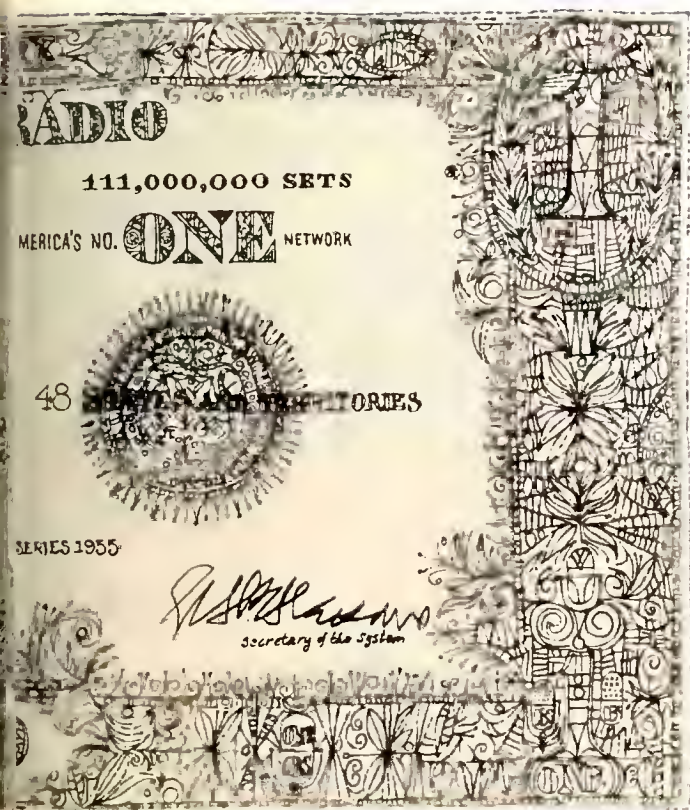


441 N. MICHIGAN AVENUE, CHICAGO 11, ILLINOIS

For the best radio buy in Chicago, it's WGN—reaching more homes per week than any other Chicago medium.

When a business man
puts a dollar on CBS Radio
he talks to more
people than anywhere
else in all
advertising





Which is why CBS Radio
collects more advertising
dollars than any other
radio network! (In the year
just past, 59% more
than its closest competitor.)



This is San Francisco...

where the weather is much the same year 'round. Good and mild. So people work, play and shop much the same year 'round. Reach them at work or play, before they shop, where they listen year 'round to

KCBS

50,000 WATTS

*Represented by CBS Radio
Spot Sales*

sell local and regional advertisers where national clients bow out. There is already evidence this is happening.

While there hasn't been much evidence in the past of summer advertising tied directly to the temperature (such as during the winter when cold remedy advertisers leave orders with stations to put on announcements when the temperature drops below a certain figure), examples are beginning to appear. Last summer both 7-Up and Sunkist bought from WCBS, New York, what the station calls "temperature I.D.'s." They were carried only when the temperature was about 80 degrees or above. The hotter it was, the more announcements were carried.

Activity by stations to promote summer audiences remains high and the air outlets have become quite adept at it over the years. A good example of the kind of promotion carried on is that by WMT, Cedar Rapids.

Last year WMT held another in a series of contests to promote summer listening. Listeners were asked to complete the phrase. "One way I can use radio in the summer . . ." The contest was promoted in various ways, including window displays. Portable radios were given to 13 winners in four states. The station reported that the contest not only stimulated summertime listening but also provided information on where and how often people listen during the summer.

Another example is WNHC, New Haven, which coralled an extra summer audience last year by setting up a public address system at New Haven's largest beach to carry WNHC's programs on an exclusive basis, seven days a week. The programs ran from May to September and included the commercials. The station estimates that a total of 185,000 beach visitors spent anywhere from one to 4½ hours listening to WNHC's programs. The beach service was promoted by advertising in six local newspapers as well as radio and tv on-the-air promotion.

While music, news and baseball can be depended on to attract good summer audiences, advertisers do not always have to fall back on program formulas. Almost any kind of programming will go over, if well-produced and properly-slanted.

In West Virginia and Kentucky the Ashland Oil & Refining Co. sponsors quiz shows with questions asked about the state concerned. In West Virginia, the show is originated by WSAZ,

Huntington, where it is taped for rebroadcast on about 20 other stations in the state. The show is made up of a panel quiz (prize \$50 per program), audience participation, a four-piece orchestra and male vocalist. In Kentucky, the originating station is WLAP, Lexington.

Summer is a season for extra sales efforts by stations. Sales promotion booklets are widely used. KDKA, Pittsburgh, gets attention for its booklet by quoting from a survey by "Hiatus, Inc." such statements as: "It is a known fact that no Pittsburgher washes his kisser from May to October," and then going into the reasons why this and other similar statements are not true. WLS, Chicago, in its booklet points up steady sales and radio listening during the summer and lists a variety of summer sales results such as a seed company getting more than 5,000 orders from five one-minute announcements.

Another example of summer activity are sales contests. All Westinghouse Broadcasting Co. stations took part in such a contest last year. It was both inter-station and intra-station in nature. KYW won the former contest with local summer sales increases of 79%, compared with 51% for the entire WBC radio chain, which includes, beside KYW, KDKA, WBZ-WBZA, Boston-Springfield; WOWO, Fort Wayne, and KEX, Portland, Ore.

★ ★ ★

SUMMER TV

(Continued from page 47)

per-1,000 down to the winter level. Probably the most important is the 52-week discount or rebate. These range from 5 to 12½%, according to the network involved, but in all cases they bring the maximum discount a network advertiser can receive to 25%. Here's how the 52-week discounts are applied:

At ABC regular discounts range from 11¼ to 12½% according to the amount of time bought and the frequency of the programs. On top of this an annual rebate may be earned as follows—12½% for 52 consecutive weeks of advertising, 61¼% for alternate-week advertising within 52 consecutive weeks and 3.125% for every fourth week within 52 consecutive weeks.

At CBS regular discounts are given according to the number of station-

SPONSOR



"WE HAVE THE FEELING WE'RE BEING WATCHED!"

THIS is *not* just our imagination. *First*, WDAY-TV is the *only* TV station in Fargo . . . in fact, the *only* station in the whole of this rich Red River Valley! The nearest station is 50 miles away . . . the *next* one, 185!

Second, folks around here *own* TV sets. In Fargo, set saturation is 70.5% . . . 20 miles out it's 57% . . . and 50 miles out it's 33%.

Third, WDAY-TV keeps those sets *turned on* with 57 audience-proved local programs and 60 of the best shows from NBC and ABC . . . including many *live* shows, both network and local.

Yep, we're being watched all right . . . and we love it! Get the facts from Free & Peters.

WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • ABC

FREE & PETERS, INC., *Exclusive National Representatives*



hours bought (a half hour equals 60% of an hour, etc.) and range from 2½% to 15%. Fifty-two week advertisers get "52 times 10% of the largest amount of weekly gross billing that has run consecutively for 52 weeks" while alternate-week advertisers get 5%.

At Du Mont dollar volume discounts are combined with discounts based on the number of consecutive weeks of broadcasting. They work out as follows: for 26 consecutive weeks of advertising dollar volume discounts range from 2½ to 15%, for 39 weeks, the discount range is 7½ to 20%, while for 52 weeks the discount range is 12½ to 25%.

At NBC regular discounts range from 5 to 15% according to the amount of time bought and, unlike CBS, are applied without regard to the number of stations used, except that an advertiser must buy the minimum network. An advertiser on 52 weeks can get an additional 10%. Participation buys, which have their own discount schedule, are not included in this general rate card. However, a new summer incentive plan has been announced for

NBC's *Today*, *Home and Tonight* shows. It will enable advertisers who buy participations on the three shows during the 14-week period beginning 30 May to add additional participations on a no-charge basis. The additional free participations will involve savings up to 34.6%, according to NBC.

The free participations will range from one for those advertisers buying from seven to 11 participations up to 18 for advertisers paying for 52 to 54. For paid participations in excess of 52, advertisers will be allowed one free participation for every three paid for.

The only major rate card change since last summer involves CBS. The network has added an over-all 25% discount which can be taken in place of station-hour and annual discounts. This can be earned by clients who buy at least \$100,000 in gross network time weekly during 52 consecutive weeks.

In addition to discounts, summer advertisers have been given program contributions. On CBS, the figure was 20% last summer, 30% the summer before and 25% during the summer of 1952. Last year the 20% was given for eight weeks in July and August to

sponsors who had been on the network a minimum of 13 weeks before 1 July. At the time SPONSOR went to press, CBS had not announced its policy on program contributions for this summer and there was some talk that none would be given.

ABC has also given program contributions, will give 20% this year. Du Mont feels that with its rock bottom program costs additional contributions are not warranted for the summer and this remains the announced policy this year. At NBC while there are no program contributions, there is an unofficial policy of giving 25% time discounts to summer-only clients who buy hiatus slots for the full hiatus period. Trade sources expect this discounts to be offered in 1955.

Becoming increasingly important as a factor in keeping advertisers on the networks during the summer are reruns. They are becoming increasingly available as the amount of film production has grown over the years and experience has established beyond any doubt that ratings hold up.

Nielsen has made two studies comparing original with re-run ratings. The latest one, made last year, analyzed 24 different programs with a total of 254 individual reruns, most of them during the summer. Here are the results:

The first-run ratings of all the shows averaged 31.1 while the reruns ratings averaged 22, a drop of 29%. As pointed out above, most of these were rerun during the summer and the lower sets-in-use pattern during the hot months affects the rerun ratings. However, it should also be pointed out that the sets-in-use figures are themselves determined in part by summer programming, which includes the reruns.

In terms of share of audience, the originals averaged 47.2% while the reruns averaged 43.1%, a drop on only 9%. Since most of the reruns were on during the summer, this figure obviously reflects the weaker competition of reruns. The Nielsen study also pointed up that reruns are able to hold their audiences almost as long as the original. Homes viewing the originals saw them an average of 23.5 minutes, while homes viewing the reruns saw them an average of 22 minutes, a difference of only 90 seconds.

Of more direct interest to summer advertisers was a breakdown of the shows according to whether the reruns (Please turn to page 121)

Plug this blanket in!

more MUSIC more NEWS more OFTEN

WCUE

Akron's only independent—we're home folks

TIM LLIOT, President

John E. Pearson Co., National Representatives

Turn on the sales current, worm up those customers. WCUE blankets 12 northeastern Ohio counties. WCUE covers the bigger, busier commercial areas. No other station is more effective. Now you're getting worm... plug WCUE into the nation's 42nd market. Let the sales sizzle!



You Might Cycle Coast to Coast in 14½ Days* - -

**BUT . . . YOU NEED WJEF RADIO
TO COVER GROUND
IN GRAND RAPIDS!**

CONLAN RADIO REPORT
METROPOLITAN GRAND RAPIDS
NOVEMBER, 1953

	Morning	Afternoon	Night
WJEF	29.6%	30.8%	33.1%
B	26.3	22.8	28.6
Others	44.1	46.4	28.3

WJEF is the "big wheel" for radio in Metropolitan Grand Rapids—which is Western Michigan's big wheel market.

There are 116,870 radio homes within the Metropolitan Grand Rapids area. Conlan figures, left, show that WJEF gets 12.6% more morning listeners than the next station—25.2% more afternoon listeners—9.6% more evening listeners. And WJEF costs less, ALL the time!



The Felzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

WJEF

CBS RADIO FOR GRAND RAPIDS AND KENT COUNTY
Avery-Knodel, Inc., Exclusive National Representatives

*Corporal Donald Mainland, U.S.M.C., cycled from Santa Monica to New York in 14½ days in May, 1935.



Local as a Palm Tree...

**You won't find palm trees in Detroit
— or steel mills in Miami. Every market has local characteristics
that distinguish it from all others. Storer stations
are completely integrated into the communities
they serve. They are part of the
local way of living, the local way of buying.
A Storer station is a local station.**



STORER BROADCASTING COMPANY

NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director

BOB WOOD, Midwest National Sales Mgr.

118 E. 57th St., New York 22, Eldorado 5-7690 • 230 N. Michigan Ave., Chicago 1, Franklin 2-6498



Film notes and trends

Film that sells films: The 50-man sales force of Television Programs of America is using a novel sales gimmick in calls on agencies, tv clients and stations. New approach involves a special film show, nearly an hour long, designed to sell TPA's *Captain Gallant of the Foreign Legion*. Currently, *Gallant* is sponsored on 61 NBC TV outlets by H. J. Heinz, but the half-hour adventure series is available for sponsorship in non-Heinz markets.

As previewed in New York late last month, the film is built around a strong sales pitch made by Michael M. Sillerman, executive v.p. of the film firm, and a full-length episode from the tv series. Peter Zanphir, TPA's advertising consultant, was executive producer.

In the filmed presentation, Sillerman stresses the adventurous, outdoor locale (North Africa), the authenticity

(the Foreign Legion cooperated fully), the talent (Buster Crabbe and son "Cuffy"), the merchandising aids from TPA and the fact that the show's stars are available for client commercials.

Movieman Sillerman feels that the technique may catch on quickly in the competitive film industry. "But, it's not 'automation' applied to film sales," he added. "The salesmen still have to close the deal personally with a client." ★★★

Tr's "film circuit": Although many top-name Hollywood films are still locked away in film vaults, the feature film packages available to stations—and ultimately to spot tv sponsors—are getting fancier all the time.

Among the latest is a package of 26 top budget films (initially, they cost upwards of \$40 million) put together by Hollywood Television Service, Inc.,

a Hollywood feature-and-syndication concern. Tagged "Sparkler Package," the lineup includes such box office luminaries as Susan Hayward, Alan Ladd, Doris Day, Victor McLaglen, Eve Arden, Dennis Day, Mona Freeman and Anne Jeffreys.

HTSI president Earl Collins, in announcing the new package, disclosed that the firm now has 275 station customers throughout the U.S. and Canada. The firm already has 477 film features and short subjects playing the tv station circuit.

Sales of the star-studded film properties have been brisk. An extra reason for stepped-up sales, according to Collins:

"HTSI is able to acquire prints from one of the world's greatest laboratories. This has resulted in a high efficiency rating in the matter of light and sound fidelity and clarity for tv presentation." ★★★

Star salesmen: Since they are filmed at a time when the talent, crews and sets are already assembled for regular program production, the "star com-

(Please turn to page 33)

Tv film shows recently made available for syndication

Programs released, or shown in pilot form, since 1 Jan., 1955

Show name	Syndicator	Producer	Length	No. in series
ADVENTURE				
Adventures of Robin Hood	Official	Sapphire Films	30 min.	In production
Adventures of Scarlet Pimpernel	Official	Towers of London	30 min.	In production
Captain Gallant	TPA	Frantel	30 min.	39
Jungle Jim	Screen Gems	Screen Gems	30 min.	1 (Pilot)
Rin Tin Tin	Screen Gems	Screen Gems	30 min.	39
Soldiers of Fortune**	MCA-TV	Revue	30 min.	In production
*Available in markets not currently bought by Nabisco				
**Sponsored by 7-Up in 120 markets, but many are open on alternate week basis				
COMEDY				
Great Gildersleeve	NBC Film Div.	NBC TV	30 min.	1 (Pilot)
Little Rascals	Interstate	Roach	10 min.	22—1 reel
("Our Gang")			20 min.	70—2 reel
Looney Tunes	Guild	Warner's	15 min. to one hour	Library
You Can't Take It With You	Screen Gems	Screen Gems	30 min.	1 (Pilot)
DOCUMENTARY				
Key to the City	Hollywood Tv Prod.	Hollywood Tv Prod.	15 min.	7
Living Past	Film Classics	Film Classics	15 min.	7
Mr. President	Stuart Reynolds	Stuart Reynolds	30 min.	3
DRAMA, GENERAL				
Celebrity Theatre*		Screen Gems	30 min.	None
Confidential File		Guild	30 min.	In production
His Honor		Galahad	30 min.	In production
Homer Bell				
Science Fiction Theatre		Ziv	30 min.	In production
*Very similar to Screen Gems' Ford Theatre. Pilot unnecessary.				

Show name	Syndicator	Producer	Length	No. in series
DRAMA, MYSTERY				
Paris Precinct	MPTV	Etolle	30 min.	39
Sherlock Holmes	MPTV	Sheldon Reynolds	30 min.	39
MUSIC				
Bobby Breen Show	Beli	Beli	15 min.	1 (Pilot)
Spade Cooley	TPA	Cooley-Miller	30 min.	In production
This Is Your Music	Official	Jack Denove	30 min.	26
SPORTS				
Jimmy Demaret Show	Award	Award	15 min.	In production
VARIETY				
Eddie Cantor Comedy Theatre*	Ziv	Ziv	30 min.	In production
*Show is sponsored by Ballantine in 26 markets, is aired in total of 201 markets.				
WESTERNS				
Buffalo Bill, Jr.	CBS TV	Flying "A"	30 min.	In production
Steve Donovan, Frontier Marshal	NBC Film Div.	Vibar	30 min.	39
WOMEN'S				
It's Fun To Reduce	Guild	Guild	15 min.	156



BIG ONES **for little ones . . .**

You have a problem? Want to demonstrate how something tiny works? Want to bring something enormous into the studio before the TV camera? Your answer is . . . Film—for shows that tell all about everything, without change or "fluff," day after day, on or off network. What's more, it's easy, economical to **USE EASTMAN FILM.**

For complete information, write to:

Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N.Y.

or **W. J. GERMAN, INC.**

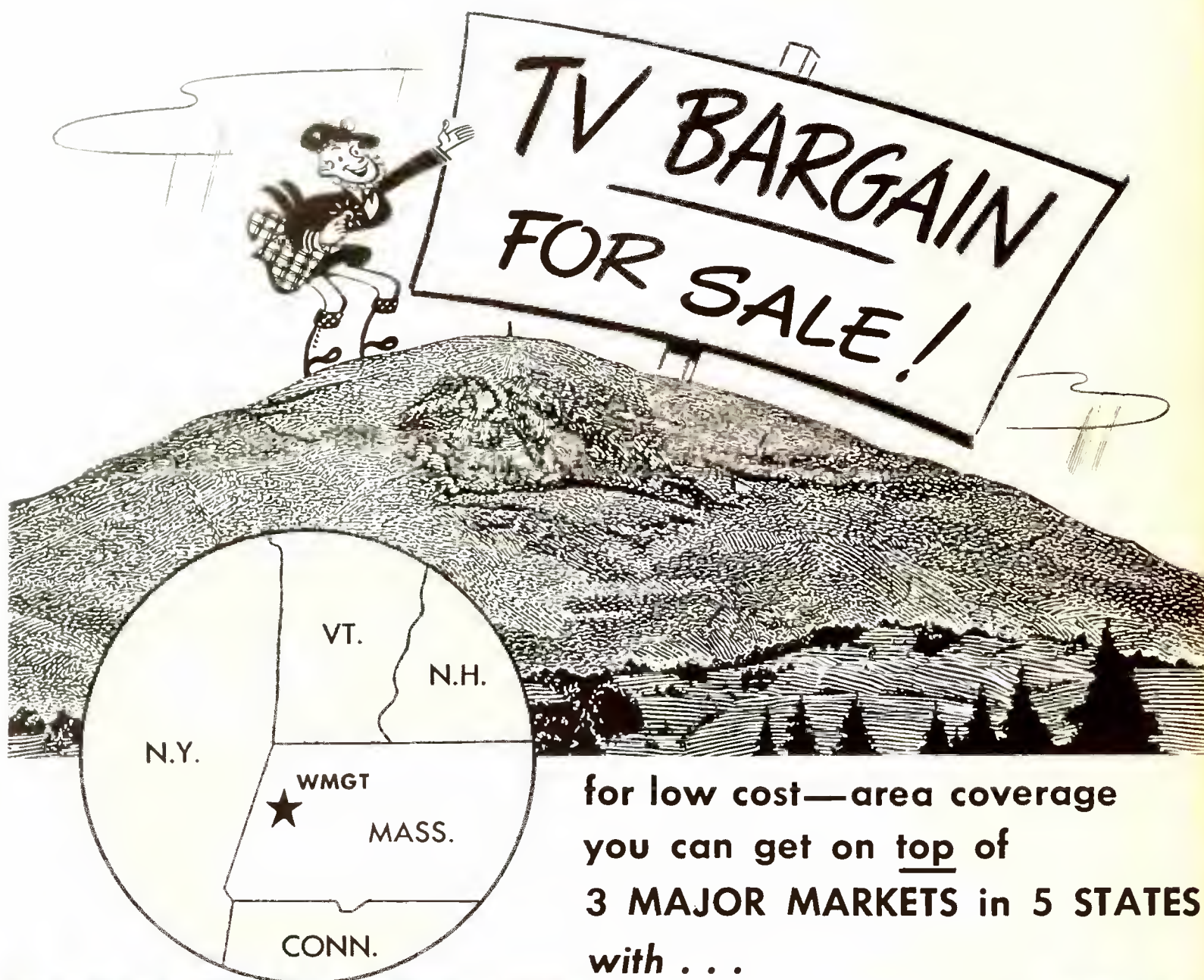
Agents for the sale and distribution of Eastman Professional Motion Picture Films
Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.

East Coast Division
342 Madison Avenue
New York 17, N.Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd
Hollywood 38, California

AND BE SURE to film it **IN COLOR . . .** You'll be needing it soon.



**TV BARGAIN
FOR SALE!**

N.Y. VT. N.H.
WMGT
MASS.
CONN.

for low cost—area coverage
you can get on top of
3 MAJOR MARKETS in 5 STATES
with . . .

WMGT CHANNEL 19

ON TOP OF MT. GREYLOCK, MASSACHUSETTS • 3700 FEET ABOVE SEA LEVEL

Here is a station for the buyer who has to stretch his TV dollar to the utmost and yet get solid coverage. WMGT is on top of famous Mt. Greylock—3,700 feet above sea level. Everywhere you look you see people—355,720 TV families—with money to spend! Albany and the Hudson Valley, Berkshire Hills and

Springfield and the Connecticut Valley are all effectively covered by the high and mighty WMGT transmitter. No other station can cover these 3 MAJOR markets in 5 states at such a low cost. Alert advertisers are discovering WMGT is the key link in their national merchandising plans.

TOP TRANSMITTING SITE GIVES TOP AREA COVERAGE

GREYLOCK BROADCASTING CO.
8 Bank Row • Pittsfield, Massachusetts
Represented by THE WALKER COMPANY

Want to know more?

WRITE TODAY FOR MARKET DATA FOLDER



WGR-TV with its prime coverage of over 440,309 TV homes plus its bonus of 388,803 homes in Canada is the natural starting point for selling this rich market.

when you jump into Buffalo
use...

WGR-TV

[illegible][illegible]

network Pulse subscriber since '41, ordered special sampling study of exclusive radio network event. Resulting fast tabulated rating seemed "incredibly high"—was #1 broadcast as reported by other services weeks later!

Service #3 700 homes—considerable tape spoilage.
Far less than the 1,200 minimum sample size
often used as cost-cutting expedient. Fixed
panel, month after month.

PULSE, Inc., 15 West 46th St., New York 36
Telephone: Ludson 6-3316

[illegible]

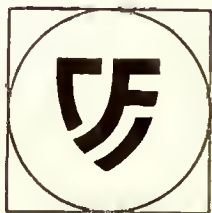
our thanks to
our customers,
the TV Industry
and Billboard
for our
clean sweep of **"FIRSTS"**
in Billboard's
3rd Annual
TV Film
Industry Poll

LABORATORIES

THE BILLBOARD
FEBRUARY 12, 1955

**Consolidated Tops In
Quality, Speed, Economy**

Consolidated Film Laboratories this year emphatically showed its heels to other film processing firms in the voting when it won all three top prizes—for highest quality service, fastest, and most economical—in the Billboard's Third Annual Film Service Awards. In last year's competition, Consolidated won first place for the quality of its work.



DIVISION OF REPUBLIC PICTURES CORP.

CONSOLIDATED FILM INDUSTRIES

959 Seward Street, Hollywood 38, California

1740 Broadway, New York 19, New York





OUR NEW YORK
OFFICE

HAS MOVED TO

250 PARK AVE.

EFFECTIVE

MARCH 7TH

FREE & PETERS
INC.

Pioneer Station Representatives Since 1932

NEW YORK CHICAGO ATLANTA DETROIT HOLLYWOOD FT. WORTH SAN FRANCISCO

1 buy



covers 3



When it's cold outside and you'd like to create a warm feeling in three choice Western Pennsylvania markets, start burning up the wires to WJAC-TV, Johnstown. What a sizzling Hooper! WJAC-TV is:

FIRST in Johnstown
(a 2-station market)

SECOND in Pittsburgh
(a 3-station market)

FIRST in Altoona
(a 2-station market)

You really put the heat on sales . . . with the 1 buy that covers 3—



Ask your KATZ man for full details!

FILM NOTES

(Continued from page 76)

mercial" has turned out to be one of the most popular items in the syndicated film field—and one of the best money bargains in commercial tv.

A SPONSOR checkup among major syndicators shows that almost every syndicated tv series in production now offers the services of one or more stars in making commercials. Explained a sales executive in MCA-TV's New York office:

"Commercials and lead-ins featuring a star can easily be squeezed in during the regular shooting schedule. Production costs are very low, since all the elements are already there—particularly if there are standing sets. And since it opens the way for extra merchandising and publicity for the star, tv film stars are usually willing to make commercials for minimum scale."

Among the syndicators now offering the services of stars in making tv film commercials: Ziv, Screen Gems, MCA-TV, Official Films, TPA, Guild Films, Award Films, the three network-owned syndication firms (ABC, CBS and NBC Films), Hollywood Television Service, MPTV.

Stars making commercials include: Eddie Cantor, Liberace, Ella Raines, Louis Jourdan, Rin Tin Tin, Johnny Weissmuller, Richard Carlson, David Brian, Buster Crabbe and son, John Russell, Thomas Mitchell, Ed Gardner, Gene Lockhart, Charles McGraw, Gene Autry, Guy Lombardo and Douglas Fairbanks.

Many sponsors don't even wait to be sold the idea. When Langendorf Bakeries signed with NBC Film Division for a 16-market coverage on the Coast with *Steve Donovan, Western Marshal*, starting next month, one of the first things the bakery firm did was to sign up the Western star for commercials. So did Shulton (Old Spice), when it signed for the MPTV property, and star Louis Jourdan. *Paris Precinct*, to cover 40 major markets this spring. Admitted Official Films sales v.p. Herb Jaffe: "There's little direct profit for us in star commercials, but it certainly helps us land renewals from advertisers." ★★★

Legal loophole plugged: One of the standard buying precautions in the syndicated film field has been a check-up on the kind of legal protection a

film maker offers sponsors against crank lawsuits. (See "Tips on Buying Film, in SPONSOR's *Fall Facts* "Film Basics.")

One syndication firm, Associated Artists Products (*Candid Camera*, *Johnny Jupiter*, etc.) has largely removed this advertising hurdle with a new blanket insurance policy covering films that AAP releases.

According to AAP's President, Eliot Hyman, the policy is good for a year and covers claims up to \$250,000. Stated Hyman: "The new arrangement insures all sponsors, advertising agencies and stations against such claims as infringement, invasion of rights of privacy, defamation, slander, libel and violations of copyright." The policy covers the films, sound tracks and merchandising material, and was written by Lumley, Dennant & Co.

An "Evidence of Insurance" certificate is sent to each ad firm or station buying AAP film properties. ★★★

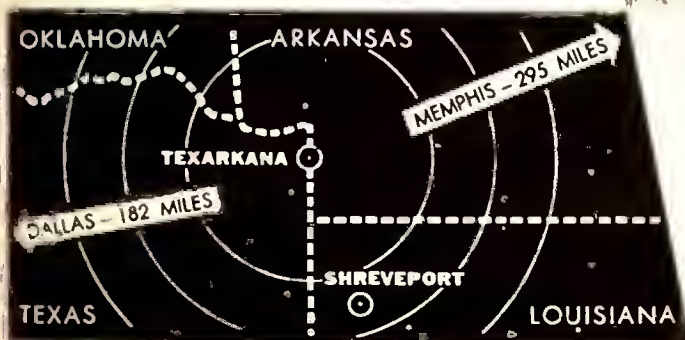
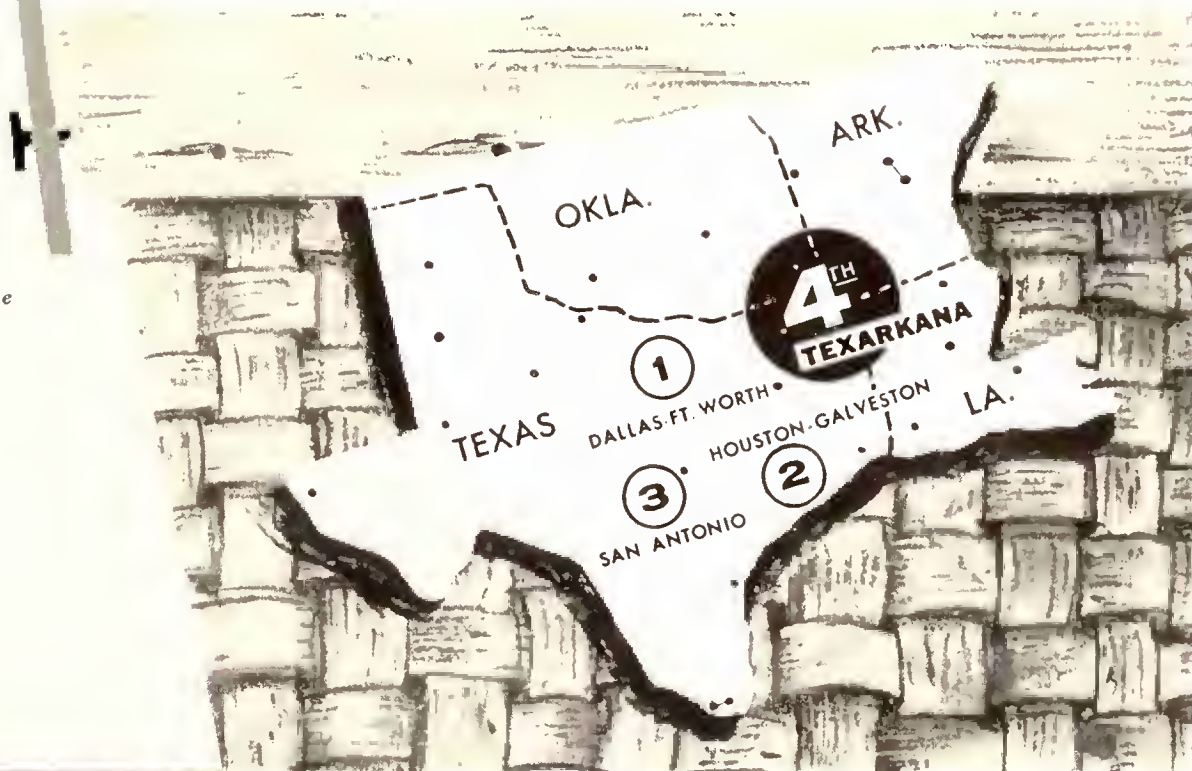
Quick closeups: Guild Films' Liberace is regarded with something approaching fervent admiration by members of U.S. piano-making industry. Piano concerns have enjoyed a record sales year, and many leaders—like Baldwin, Steinway, Wurlitzer—have written to the curly-haired pianist to thank him for repopularizing the living room piano. Liberace, incidentally, intends to open a nationwide chain of franchised piano schools (like the Arthur Murray dance schools) in the near future.

• Last month, Carter Products, sponsor of Ziv's *Mr. District Attorney* in 40 major markets, announced that it was in the market—for another sponsor. Carter is now willing to share its prime evening availabilities, landed through SSCB agency, with a co-sponsor for the next season. Said the agency: "A really handsome schedule of times and stations of which any advertiser would be proud."

• Tv film making can be costly—even if you know the tricks, Screen Gems learned recently while filming *Damon Runyon Theatre*, starting in April on CBS TV for Budweiser. Set dresser James Crowe needed a Christmas tree for a shot in one program. He went to Big Bear, some 130 miles from Hollywood, before he found one. Although it cost him only \$1.20 in Big Bear, by the time got it back to the studio, the trucking and labor costs had mounted to \$85. ★★★

Fourth* TV market in Texas!

*SOURCE:
TELEVISION Magazine
January 1955



Among 18 TV Markets in Texas,
KCMC-TV serves the **4th** in total
set circulation — **103,760 TV HOMES**

KCMC-TV

CBS ABC DTN **6** TEXARKANA
CHANNEL **6** MAXIMUM POWER

180 Hours Monthly Network Commercial Shows

Represented by VENARD, RINTOUL & McCONNELL
WALTER M. WINDSOR, General Manager

KCMC-TV covers a great

BILLION DOLLAR AREA

KCMC-TV ranks **7th** among all

31 television markets in the

4 Southwestern States.

CLOTHING SHOP

SPONSOR: The Lerner Shops

Agency: Direct

CAPSULE CASE HISTORY: To promote a new shop in Salt Lake City, the Lerner Shops organized a 15-week campaign. This was the first trial of radio for Lerner, a national chain. Lerner bought 60 announcements a week on KDYL and no other advertising. The sponsor said he would renew if the campaign produced results and he did for 52 weeks. This marks the national firm's first solid entry into radio advertising, creates the possibility of a future trend toward radio use. Weekly cost: \$185.

KDYL, Salt Lake City, Utah

PROGRAM: Announcements

HOUSES

SPONSOR: John J. Eilers, Home Builder

AGENCY: Direct

CAPSULE CASE HISTORY: To advertise a new model home, builder John J. Eilers used 10 announcements inviting people to inspect it. The radio announcements which ran on two successive Saturdays and Sundays were the only advertising used. As a direct result, over 2,000 people visited the model home and all 18 available units were sold. Houses were priced at a little over \$6,000. Cost of the campaign was \$120.

KSO, Des Moines, Iowa

PROGRAM: Announcements

EMPLOYMENT

SPONSOR: Nat'l Employment
Information Service

AGENCY: Max Walter Agency

CAPSULE CASE HISTORY: The sponsor used six announcements, one each day, on the Dave Jacobs Hill Billy Show to invite phone call or letter inquiries from potential employers and employees. The show is on from 5:05 to 6 p.m. These announcements alone brought 484 phone calls and letter replies. The cost for each announcement was \$15 or a total of \$90.

WING, Denver, Col.

PROGRAM: Dave Jacobs Hill Billy Show, announcements

BUTTER & MILK

SPONSOR: Darigold

AGENCY: Rime Goren

CAPSULE CASE HISTORY: To stimulate sales, the Darigold Co. participated in the Kayo Kashbox. Kashbox programed in 10-minute sponsor segments during morning, gives a riddle with daily clues. Listeners send in a Darigold label with each answer. In one week KAYO received 10,857 "proofs of purchase"—letters with Darigold labels. In a 10-month period the show pulled over half a million labels. The cost of the campaign per week was \$220.

KAYO, Seattle, Wash.

PROGRAM: Kayo Kashbox participation

SAVINGS

SPONSOR: Fidelity Savings & Loan Assoc.

AGENCY: Direct

CAPSULE CASE HISTORY: This savings and loan association, to induce more of the former, offered a "budget slide rule" on WKZO's Coffee Club. Rule pulls out to recipient's income bracket, tells what he ought to allot for food, clothing, entertainment, shelter, savings, taxes. Within three weeks of the starting date, 3,000 rules were given away at a cost of three cents each. During the same period \$106,000 in savings were added to the institution. Cost of the campaign was \$90.

WKZO, Kalamazoo, Mich.

PROGRAM: Coffee Club

NYLONS

SPONSOR: Wilbar's

AGENCY: J. O'Leary, Boston

CAPSULE CASE HISTORY: To advertise its annual "nylon carnival," Wilbar's in New Haven scheduled 39 announcements for the week. Newspaper and window advertising were also used. By the end of the week Wilbar's had sold 4,000 pairs of nylons, leading the other 27 stores in the chain. The store credits the radio advertising with at least 50% of its sales and has been a regular radio advertiser since it came to New Haven last year. The cost of the 39 announcements, which were heard throughout the day, was \$234.

WAVZ, New Haven, Conn.

PROGRAM: Announcements

TURKEY DINNERS

SPONSOR: Koenig's Stores

AGENCY: Direct

CAPSULE CASE HISTORY: "A Christmas Jam night," designed to show that a family could eat Koenig's lunch counter for very little, was promoted KSUM. Turkey dinners at 50c were offered from 3 p.m. and "Santa Claus sundaes" at 15c from 8-9. Station traffic during those hours: 2,897. Volume for the lunch department was \$243; for the rest of the store, \$76. E. E. Koenig, owner, writes: "There is no way of measuring the volume of good will secured here." Cost of radio campaign was \$67. Campaign ran for 48 hours with no other media used.

KSUM, Fairmont, Minn.

PROGRAM: Station Broadcast



KMPC Leads

all Los Angeles Area
Independent Radio Stations
and One Network Station
in Share of Audience
6 A.M. to 6 P.M.*

*First Nielsen Station Index Area Audience Measurement
for Los Angeles NSI Area (Dec. 1954) Issued February 15, 1955.

KMPC

710 kc. LOS ANGELES

West's No. 1 Independent for Listeners and Advertisers

50,000 watts days, 10,000 watts nights

Gene Autry, President • R. O. Reynolds, Vice President & General Manager

Represented Nationally by **A. M. RADIO SALES**

Chicago • New York • Los Angeles • San Francisco



**She's one of 1,000,000
potential customers
for your products...**



She's one of 1,000,000 Spanish-speaking Mexican-Americans in the Texas Spanish Language Network coverage area who *speak Spanish, read Spanish, listen to Spanish-language radio—but, BUY AMERICAN!* With special emphasis on products brought to their attention through Spanish-language radio. When you buy the TSLN you get outstanding stations in their areas. There are no weak links in the TSLN.

TEXAS SPANISH LANGUAGE NETWORK

KIWW	XEO-XEOR	XEJ
San Antonio	Rio Grande Valley	El Paso

Represented nationally by
NATIONAL TIMES SALES
New York • Chicago

HARLAN G. OAKES & ASSOC.
Los Angeles • San Francisco

New developments on SPONSOR stories



See: The Great Godfrey

Issue: 5 June 1950, page 21

Subject: Godfrey and Henry J. Kaufman & Associates both went into radio about the same time

Henry J. Kaufman & Associates, Washington, D. C., advertising agency, celebrated its 25th anniversary recently with a cocktail party at the National Press Club and, as usually happens at such affairs, there was reminiscing about the early days.

One name was mentioned often. It was "Reds" Godfrey (known as "Arthur" today). Godfrey was among the first radio talent that Henry J. Kaufman & Associates had for sale. Principal radio talent salesman in those days was Jeffrey Abel, who today is radio director of the agency. Abel recalled that he used to pound the sidewalks of Washington's 7th St. (home of many cut-rate and credit-type clothing and jewelry stores) with Godfrey.

"We worked up a show for a local automotive dealer and put 'Reds' on WJSV, now WTOP," Abel told a cluster of the agency's well-wishers at the anniversary party.

"'Reds' did the same thing then. I think it was around 1934—that he does now: played the uke and sang. Didn't do either very well. Come to think of it, he still doesn't. But people didn't seem to care about that then—and it's obvious they don't now."

That year he was selling "Reds," Abel remembers, the agency's radio department grossed about \$20,000. The business consisted mostly of announcements sold to retailers. Today, Abel presides—with television director Robert S. Maurer—over the programs of about 25 clients, most of them national.

Radio in the early thirties required less mental effort than today's air advertising but considerably better physical condition, Abel says. Abel and William F. Sigmund, now creative director and agency associate, developed the first sports show for Washington radio.

"Bill and I wrote the commercials," Abel related. "We'd sell announcements to the retail merchants, run down the street to the radio station, sprint upstairs, type out the stuff at 5:30 and hand it to the announcer for delivery at 6:00 p.m. You might say it was a sort of hand-to-mike existence."

"Television hit Washington in 1947," Abel said, "and we produced seven shows the first day."

The agency's biggest air account now is the CIO, for which Kaufman produces the John Vandercook news program over ABC Radio. The Washington area's biggest local television program is the seven-day-a-week Pick Temple show, aired over WTOP-TV by the agency for the Giant Food Stores.

"Back in the thirties," Abel recalled, "you had taken care of a client when you wrote a commercial for his program. Today, in either radio or television, you aren't doing much if you don't provide a complete package that includes originating the show, hiring the talent, writing the script, directing, merchandising the program and providing public relations and publicity."

Television Director Maurer joined the conversation.

"Speaking of television," he interjected, "we've found that 10- and 15-minute 'marginal time' shows a much better vehicle for many of our clients." Maurer, backing up Abel's philosophy, said that agencies generally are overlooking a good bet for their clients in neglecting the public relations and publicity opportunities available on tv and radio.

Henry Julian Kaufman, the agency founder, joined the group around Abel and Maurer. "Enough shop talk," he said. "But if we must shop talk, let's discuss the *next* 25 years, not the past 25..."

★ ★ ★

Offering
the
biggest
daytime
coverage
in
Texas



Ask FREE & PETERS, Inc. for details

KENS

First or in a photo finish
in all rated time segments
(Pulse of San Antonio,
November, 1954)

KENS

has the top-rated local per-
sonalities who are San
Antonio's big audience-
getters too!

EXPRESS-NEWS STATION



SAN ANTONIO, TEXAS

TO SELL JACKSONVILLE (and the rich Northeast Florida market . . .) BUY



WJHP-TV Channel 36

§ § §

76,500 UHF SETS-IN-USE

§ § §

ABC • NBC • DuMONT
Television Networks

§ § §

For rates, availabilities, and other information, call Jacksonville EX 8-9751 or New York MU 7-5047.

§ § §

WJHP-TV

JACKSONVILLE, FLORIDA

276,000 watts

on Channel 36

Represented nationally by
John H. Perry Associates



Les Persky with Virginia Graham who conducts her own show on WABD-TV

agency profile

Les Persky

President
Products Services, New York

Les Persky sat down behind his huge modern desk, got up and walked around it to sit by a cocktail table, then leaped up and strode restlessly toward the door of his office. "Don't forget to put in an ad for a Japanese cook," he told his secretary. "I'm having a dinner party Wednesday night."

Then he walked back to a couch covered with a brown Peruvian weave and settled down on it, only occasionally crossing and re-crossing his legs.

Medium-height, stocky, with thick horn-rimmed glasses, 29-year-old Persky could be an instructor at a university; he could be a research assistant on a scientific project—he does not look like the president of an ad agency that billed \$3 million in 1954. But, of course, that's what he is.

"This agency is really a tv baby," Persky said. "Last year about 85% of our billings were in radio and tv. We expect over \$4 million in 1955 billings, with some 80% in the air media. But, you know, the thing we're happiest about is the fact that our clients' aggregate sales will approach \$100 million this year."

Persky got into the agency business through radio. He began as an independent radio packager when he got out of the service in 1946. On his *Robbins' Nest Show*, WINS from 11:00 p.m. to 1:00 a.m., appeared such celebrities as Sid Caesar, Imogene Coca.

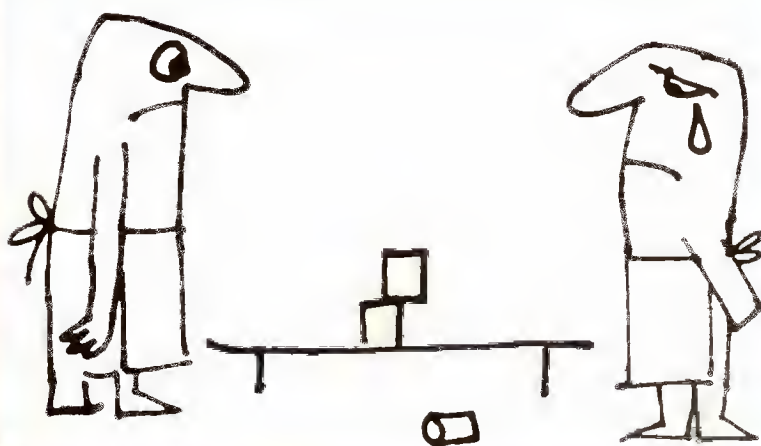
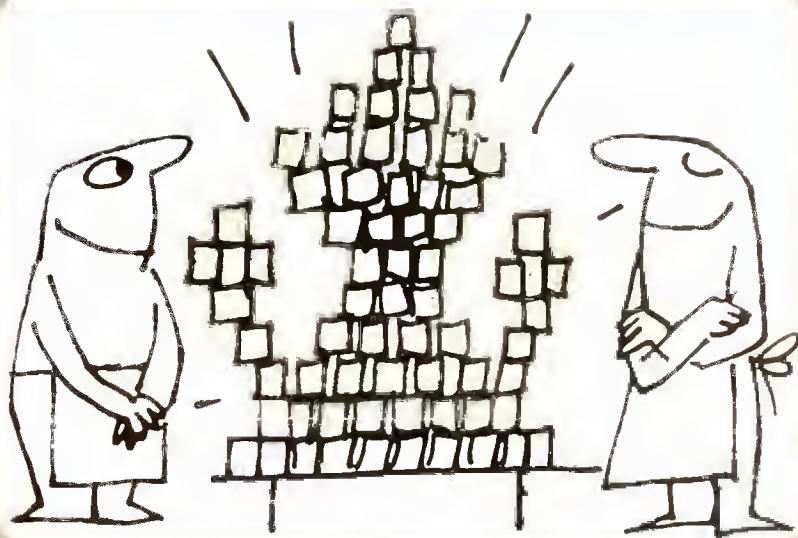
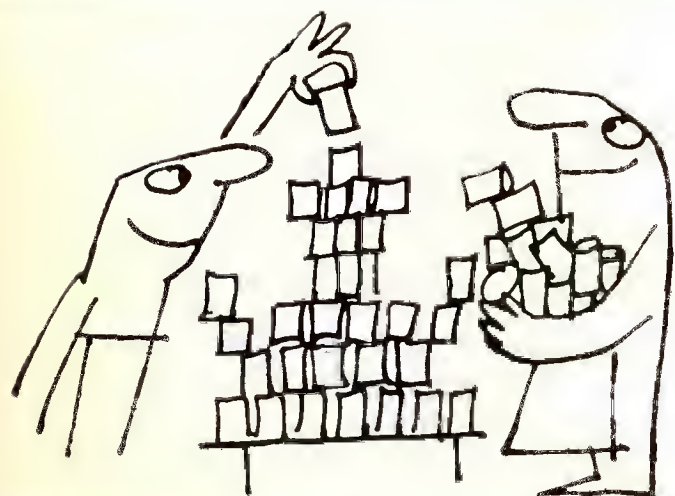
"They used to come down to Howard Johnson—that's where we broadcast from—after their tv shows to get interviewed so that they could get the radio listeners to watch them on tv," Persky recalls. "In fact, Lucille Ball and Desi Arnez announced on our show that they were going on tv. I remember Fred Robbins said, 'I hope you two will do as well as Faye Emerson.'"

It seems that so many advertisers wanted to get on the program that Persky set up an agency in 1950 to handle their copy.

"We began with a bunch of accounts that had never had an agency and we built them."

Among these accounts are Roto-Broil, Strass Stores, Brookpark Dinnerware and Sona Cosmetics. Since then the agency has expanded so rapidly, that it has taken over 7,800 square feet of office space that used to be the old Lemmen & Newell headquarters. ★ ★ ★

We're selling more food in hungry San Diego.



27% more than in 1951
for a 1953 total of \$183,855,000! (Sls. Mgt. 1952-54)

More than is sold in Miami,
Indianapolis or New Orleans!

We've got more people, making more, spending more
and watching Channel 8 more than ever before!

KFMB  **TV**

WRATHIER-ALVAREZ BROADCASTING, INC.

REPRESENTED BY PETRY

SAN DIEGO, CALIF.

America's more market

SPONSOR Asks...

a forum on questions of current interest
to air advertisers and their agencies

Since everyone else gets credits on tv shows, should agencies get production or commercial credit too



GIVE AGENCY TALENT CREDIT

By Elliot Saunders
Director N. Y. Office
Perrin-Paus Co., Chi.



In circumstances where an agency produces and packages a show, then certainly the people at the agency responsible for the show should get air credits. But I do not feel that the agency name itself should be mentioned—this would be very poor taste.

The giving of air credits to those on its staff who are responsible for the creation and production of a given show is actually to the agency's benefit in the long run. Through these credits, the agency builds up the reputation of its personnel. Then one day, in courting a new client, the agency can point with pride to all the talented people it can offer who have done such-and-such on this or that program.

On every big show, there is a man assigned by the agency to act as agency supervisor on the show. He is the liaison between the agency and all the people—talent, producers, writers, network representatives—connected with the program. He acts as official overseer of the show for the client. These men are given credit on the air, with some such title as "Production Supervisor." But even here, there is no necessity for the agency name to be mentioned.

I have heard complaints that the list of credits at the end of many air shows is much too long and takes up too much valuable time. I don't go along

with that at all. The many talented, hard-working people who make an air production possible deserve their credits—and more. I have never seen a show with too many credits, and what's more, I have never heard of a client who said he did.

AGENCY SHOULDN'T COMPETE

By George C. Neumann
Vice President
David J. Mahoney, Inc.



No! An agency is in the business of selling a client's products or ideas. In the case of television, the client pays for the show and the agency's job is to make every penny count in results *for the client*.

The ad or commercial that leaves the consumer with even one basic product claim has done a good job. All extraneous names, illustrations, or references which do not directly tie in with your basic selling ideas are usually lost motion. The present day overlong list of credits is already stealing enough attention from the sales message. The average viewer certainly isn't interested in them and they do nothing but detract from your basic selling theme.

Let's not fall into the familiar "show biz" pattern of competing for star billing. A good agency contributes a great deal to the success of a television show. The people who want to know which agency is responsible can and *do* find out. Let's concentrate attention on the product. Glory enough will come to the agency that sells goods.

Agencies anonymous?

Should the role of the ad agency be complete anonymity in all the advertising it produces? Are there not instances where a mention of the agency name is justified and proper—and where it would not in the least detract from the client's advertising fire? This question has cropped up off and on through the years—especially in connection with print media. Here it is raised with reference to broadcast media.

Agency people themselves, as they speak out here, are almost unanimous in their feeling that the agency should *not* get credit mention by name on the air—even though the agency might be completely responsible for the production of a given program. Some point out there are too many credits now to begin with.

TV CLUTTERED WITH CREDITS

By Samuel Northcross
V.P. and Tr. Director
William Esty Co., N. Y.



The answer is a clear cut "No." In the first place, the proper function of an advertising agency is to promote the sale of its clients' products or services—not to promote itself. The function must obviously be an anonymous one in public.

Television programs are even now badly cluttered with credits, most of which are completely meaningless to the viewing public.

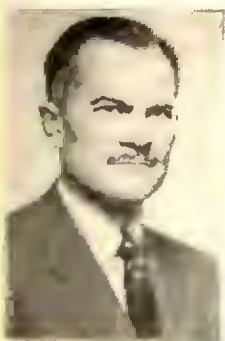
Whether an agency produces an entire program or just the commercials within the show, it would be no more proper for the advertising agency to take production credit than it would to stamp its letterhead on magazine or newspaper advertising which it prepares for its clients. That's what we are paid 15% for.

In general, credits are for the trade and in many instances are foisted on the advertiser by labor organizations with which the advertiser has no connection whatever. I doubt if any advertising agency, mindful of its clients' investments in television, would be inclined to add to this abuse. After all, the sponsor buys 30 minutes of time at a gross card rate of approximately \$48,000 per broadcast. He doesn't even get that to start with, but 29:20. He shouldn't be asked to divert any more of these precious seconds from his main purpose, not at these prices—\$1,640 per minute, excluding talent!

CREDITS SHORTEN SHOW

By Storrs Haynes

V.P. Charge Radio-Tr Programing Dept.
Compton Adv., N. Y.



I don't think so. In the first place, credits of any kind are not the most attractive things in a program; they are there for the viewer's benefit in so far as cast,

but otherwise only because of contractual requirements or conditions of employment. A long list of credits serves to shorten the entertainment portion of the show and dilute the commercial impact. I can hardly see an agency, enchanted with its own work though it may have every right to be, adding to this ever-increasing program problem.

Then, too, it doesn't seem to me that the relationship between agent and client is such that it would be permissible for the agency to use a client's show to do some piggy-back advertising of its own. And with the client's money at that. Gad, you don't suppose some agencies would have the nerve to bill the client for the artwork and the telop, too?

in Memphis because...

1. 1088-foot tower

1335 feet above sea level, WMCT's "topper" tower assures the highest grade signal service delivered from Memphis, Tennessee

2. preferred "low band" Channel 5

WMCT, on preferred low band Channel 5, serves a larger area with a clearer picture than any other Memphis television station.

3. program preference 2 to 1

According to the ARB Report of October, 1954, between 6 P.M. and 10:30 P.M., of the total of 126 quarter-hours, WMCT had 87 top-rated periods.

ask your regional distributor or district sales manager in Memphis . . .

. . . what television station *he* recommends to cover most effectively the more than 335,000 TV homes in the five-state area that makes up the Memphis market. We know (from experience) the answer will be WMCT



WMCT

WMC • WMCB • WMCT

MEMPHIS

CHANNEL 5

Memphis' First T. V. Station

NOW 100,000 WATTS

NATIONAL REPRESENTATIVES
THE BRANHAM CO.

Owned and operated by
THE COMMERCIAL APPEAL

AFFILIATED WITH NBC • ALSO AFFILIATED WITH ABC AND DUMONT

round-up



Radio-tv stations told how to get more national business

Eleven ways in which radio and tv stations can get more national business are outlined in a brochure written by Don L. Chapin, New York sales director for the Tri-State Network. Here is the essence of Chapin's recommendations:

1. Develop more station information. Get success stories down on paper. Offer substantiated engineering data. Have up-to-date program information available at all times. Know your market; also know your local competitors and be able to defend your position.
2. Supply more information to your representatives. Feed them fresh program information, station facts, sales aids. Give them encouragement, support.
3. Maintain an efficient traffic system for speeding up time clearances on national sales. System should be supervised by someone familiar with national field. Give rep immediate information on all changes in schedules, programs.
4. Set fair rates—and stick to them. They should reflect a factual appraisal of your station's sales potential.
5. Keep in constant contact with lo-

cal manufacturers' representatives or brokers. They're often asked for their opinions of certain local media.

6. Offer merchandising, promotional assistance.

7. Maintain effective sales service; deliver everything that you promised.

8. Utilize national trade publications. Set up an annual budget to use for advertising your station in trade magazines read by ad agencies and sponsors. Even a small budget can be effective when used consistently. Also send out interesting, informative stories about station to national trade magazines. Many press releases won't be used but some are bound to reach the printed page, can be a definite plus to your advertising.

9. Correct errors in scheduling commercials immediately; don't wait for the sponsor's local representative to write or call his boss so the information gets to the agency through the back door.

10. Encourage agency personnel and sponsors—as well as your representatives—to visit your station.

11. Cover ad agencies in national markets with your own station executives regularly. ★ ★ ★

One net tv announcement sells 40,353 knives for sponsor

Many a mail-order advertiser believes he must stick to printed media (where he can use a coupon or order blank) to get good results from his ad. But the Florida Citrus Commission has found that network television

without the advantage of an easy-to-fill-out coupon—can pull well, too.

A few weeks ago the Commission offered a grapefruit knife on its *Twenty Questions* program on ABC-TV, 8:30-9:00 p.m. Tuesdays. The commercial consisted of a filmed demonstration of the speedy way the knife prepares a halved grapefruit and a 30-second tag at the end of the commercial telling viewers where to send 35c for the labor-saving device.

Within four days after the first commercial, the Citrus Commission's



Here's 35c knife that tv sold to 172,000 people

agency, J. Walter Thompson Co., received 40,353 requests for the knife (that's \$14,125.30 in orders). Since the original commercial was aired, three more similar commercials have been telecast on *Twenty Questions*; the four commercials have pulled a total of 161,996 orders. In addition, one commercial on NBC TV's *Today* brought in 7,083 requests. ★ ★ ★

Sees automation operating the tv studios in future

A glimpse into the television studio of the future was given to SPONSOR recently by Sol Cornberg, NBC director of studio and plant planning.

"The most noticeable change to the layman will be the lack of clutter in studios," Cornberg says. "Studio audiences will be able to see a show in the studio without peering through a maze of equipment and technicians that are the usual accoutrement of today's tv theatres."

It'll all be possible through space control and automation.

Cornberg explained that most of the technical equipment will be operated automatically by remote control. Cameras, lights and microphones will be suspended from the ceiling in such a way that they'll be out of the actual "creative" operating area. In addition, Cornberg said, walls, floors and ceilings will be movable. Directors will be able to choose any size work area they desire for their productions.

How soon will the tv studio of the future be here? Cornberg says that push button and space control devices already are being incorporated into existing facilities. And he said plans are being made for building this type of equipment into studios now on the drawing boards. ★ ★ ★

Briefly . . .

The 35 television news cameramen who cover five New England states for WBZ-TV, Boston, were honored by the station recently at a dinner in Boston. "We wanted to give full recognition to a group of men who are representative of a truly new profession, television news photography," W. C. (Bill) Swartley, general manager of the Westinghouse station, said.

* * *

After several months of operation, the satellite station operated by WATR-TV, Waterbury, Conn., has added a substantial number of viewers who could not otherwise receive the station. And there has been no apparent interference between the satellite and the main station in areas where both could be received. The Adler Communications Laboratories, which has supervised operation of the satellite (or booster) station, said it added about 50,000 viewers to WATR-TV, a uhf station. Sponsors or others who are interested in how the satellite station

operates can obtain a copy of the Adler report submitted to the FCC, which contains the technical details and the results obtained, by writing to the laboratories at One Le Fevre Lane, New Rochelle, N. Y.

* * *

For selling a series of radio programs to a New York City savings and loan association, Bob Alden, account executive at WOR, New York, was named RAB's "Salesman of the Month" for December. (Results of the December contest were announced last week.) Alden sold the sponsor—B. Ray Robbins Co.—a time schedule specifically designed to reach listeners with above-average incomes. Robbins, had long used newspapers where the average cost of a lead was \$3.50. Leads resulting from the radio campaign cost an average of 60c.

* * *

The reason Bailey's Lumber Yards of Miami renewed its daily morning news program on WQAM for the twelfth consecutive year is because "radio sells so well." G. Tom Bailey Jr., v.p. of the lumber firm, said his company advertises only specific items on the program, usually a different item each day. Bailey gets daily reports on the pull of the various commercials. In addition to consistently getting good local response, Bailey says the news program has brought in orders for building materials from builders and home owners more than 160 miles from Miami.

* * *

Radio time sales for 1954 reached a six-year high at WBVP, Beaver Falls, Pa., Thomas B. Price, station manager, advised SPONSOR last week. He said local sales for 1954 topped 1953's by 4.1%. The most significant feature of the 1954 rise, said Price, was the increased use of WBVP by several local accounts which had used little or no radio in the past.

* * *

To aid Suburban Hospital in its building fund campaign, WGAY, Silver Spring, Md. (Washington, D. C., suburb), is using an on-the-air attention-getting device. Whenever a patient is admitted to the emergency room of the hospital, an employee telephones WGAY with a brief description of the case. The announcer then on the air rings a bell and reads the information, followed by a 10-second tag for the building fund.

(Please turn to page 120)

QUALITY
IS OUR BUSINESS

For **COMPLETE**
FILM PROCESSING

in the **EAST...**
it's **MOVIELAB**

**Now Celebrating
our 25th
ANNIVERSARY**

ROUND The CLOCK SERVICES

- Negative Developing
- First Print Department
- Ultra Violet and
Flash Patch Printing
- 16 mm and 35mm
Release Printing
- Title Department
- 45 Cutting and
Editing Rooms

for color it's *Rainbowlab Inc.*

MOVIELAB FILM LABORATORIES, INC.
619 West 54th Street, New York 19, N. Y. JUdson 6-0360



GOOD... advertising

always pays in the

**RICH, GROWING
NORTH CAROLINA
MARKET**

BETTER . . . coverage
than ever before is yours with
RADIO in the

**15-county
Winston-Salem
NORTH CAROLINA
Market**

BEST . . . buy morning,
afternoon and evening is

WSJS
NIBIC
AFFILIATE
600 KC-5 KW
AM - FM
Represented by
HEADLEY-REED CO.

AGENCY AD LIBS



(Continued from page 3)

Brewing Company, concentrating heavily on two New York stations. Here in the short amount of time allotted, Schaefer is able to develop its basic theme of taste appeal, show its logotype for identification, create a wonderful little bit of simple animation in which the word "enjoyment" stretches and match dissolves into a sparkling glass of beer. Thus by use of sound, sight and motion in this short amount of time, a memorable job is done simply and directly.

The moral of the story, I think if people try to sell I.D.'s on the basis of what *they can do* and make sure that they don't try to sell them for what they *can't do*—a new avenue of sound advertising will open up.

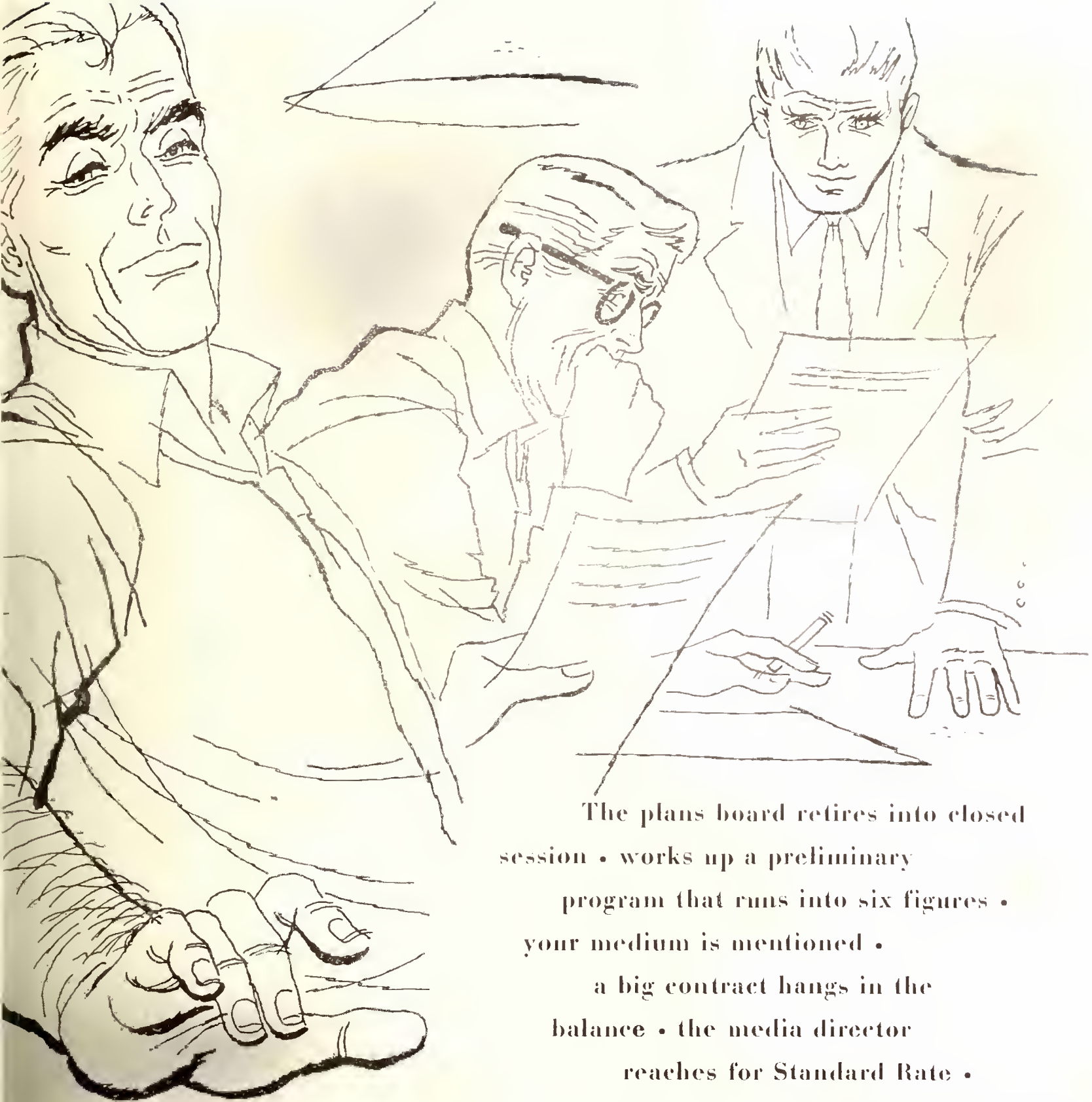
You can even tell a *before* and *after* story in that amount of time. For example, the well known Vicks Vapo-rub "now I can breathe again" spot.

One of the problems on I.D.'s is caused by the fact that stations still haven't standardized on how an advertiser must include the call letters of the station. These things create production difficulties and also raise the cost. For this reason alone, I know advertisers who avoid I.D.'s even though they would be a fine way of solving their advertising problems. A bad condition for advertiser, stations, and agency. It causes other advertisers to cheat on production by using a single telop or a card. This misuse of television which is the only mass advertising medium except sky writing that provides motion is certain to reduce the effectiveness of I.D.'s. It's doing a newspaper ad on television.

In conclusion let me reiterate that by approaching the station identification from a copy standpoint, by insisting on simple production, by taking advantage of *all* the assets of the medium, I.D.'s can provide a very effective advertising campaign.

One further suggestion to the folks who sell these announcements—in many cases, the chief copy writer on an account, even in the print end of the business, would be most sympathetic to a presentation angled towards his problem. And I've never seen a topy copy writer yet who couldn't push an account man into something that made sense. ★ ★ ★

(For an account of how the industry has sought to standardize I.D.'s and a list of stations which accept the new S.R.A.-proposed full-screen I.D., see SPONSOR, 24 January 1955, page 18.)



The plans board retires into closed session • works up a preliminary program that runs into six figures • your medium is mentioned • a big contract hangs in the balance • the media director reaches for Standard Rate • and if you have a Service-Ad near your listing...

you are there



For the full story on the values 1,161 media get from their Service-Ads, see Standard Rate's own Service-Ad in the front of any edition of SRDS; or call a Standard Rate Service-Salesman.

N. Y. C.—Murray Hill 9-6620 • CHI.—Hollycourt 5-2400 • L. A. Dunkirk 2-8576

Note: Six years of continuous research among advertisers and agencies has taught us that one of the most important uses of Service-Ads comes at those times when conference room doors are locked, challenges and suggestions come thick and fast, and somebody has to come up with answers—fast.



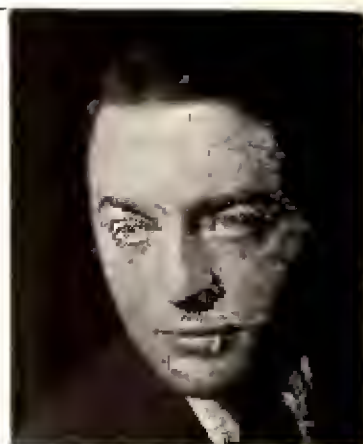
*Peter Hilton
(President)
Hilton & Riggio, Inc.*

LIKE MOST “Newsworthy” ADVERTISING EXECUTIVES MR. HILTON’S LATEST BUSINESS PORTRAIT IS BY ...

Jean Raeburn

*Photographers to the Business Executive
565 Fifth Avenue, New York 17—PL 3-1882*

SPONSOR BACKSTAGE



(Continued from page 29)

from 269 pounds to 262 to 259½. He's worked the gimmick into the show, both in the opening and in the Honey-mooners segments in a totally painless way, which not only does not distract from the entertainment values of the program, but adds to them. He's accomplished this by making with typical Gleason gags in the openings, as witness the second show of the slimming series. The scales showed he had lost seven pounds. "This," cracked Jackie, "is the first time in years I've been able to put my hands in my back pockets." And on the next show, having dropped 21½ more pounds, he commented: "Not only is this the first time I've been able to put my hands in my back pockets, but it's the first time I've been able to get them out again." In the Honey-mooners skits there are constant references made by Art Carney as Norton, by Audrey Meadows as Gleason's wife to his elephantine appearance and his great weight. All of these gags are naturally and with vast hilarious effect worked into the scripts. We have no doubt that this whole caper will wind up as one of the most effective examples of tv salesmanship ever perpetrated, and though we treated the matter very tongue-in-cheekish, we do seriously recommend that sponsors and agencies give the whole test more than casual scrutiny. It's a daring and thus far ingeniously executed new tv sales technique. At the end of Jackie's in-public reducing marathon, he'll announce the name of the reducing product he's using.

* * *

A check of weather bureau reports show that the morning of Thursday, 8 March, 1945 was cold and miserable. Yet as early as 6:15 a.m. some 150 people stood in line outside WOR's Playhouse Number 1, waiting to attend the 20th anniversary broadcast of John Gambling. By show time (7:30) 1,500 people were at the theatre. Somebody remarked that they should have hired Madison Square Garden. On 8 March this year they did. As this is being written plans are proceeding to do Gambling's 30th Anniversary show, as well as WOR's whole morning line-up, from the 8th Avenue arena. There is little doubt that the Garden will be filled, which is to say that some 17,500 people will show up for the Gambling event. This is just one more example of radio's staying power, tv or no tv.

They live on the Pacific Coast...

they listen to

DON LEE RADIO*



Don Lee IS Pacific Coast Radio

Regional advertisers buy Don Lee's 45-station point-of-use penetration than any other Pacific Coast network. It's a reason. Investigate and "do-it-yourself" . . . buy the network's greatest regional network.

Mutual
DON LEE
RADIO

*Don Lee Broadcasting System,
Hollywood 28, California,*

*Represented nationally by
H-R Representatives, Inc.*

HUDSON NAPKINS

(Continued from page 39)

So far Hudson is staying away from programming. Ad manager Lewis explains that for the time being at least, it is more important to reach the greatest possible audience in order to build brand name awareness than to achieve strong impact on any specific audience segment. Budget limitations are an important factor, too.

Blow-Beirn-Toigo timebuyer Sam Vitt, working in conjunction with as-

sistant ad manager Murray Gross, begins with a per market allocation based on an evaluation of population, effective purchasing power, estimated sales. He seeks maximum coverage at lowest possible cost, frankly admits to reliance on a mathematical base for selection of time and station. Vitt uses two Hudson yardsticks.

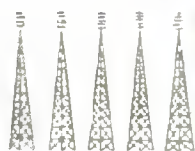
The first is the cumulative weekly rating, based on show ratings for participations, before-and-after ratings for adjacencies. He tries for this:

1. On tv, a cumulative rating of

10.0 theoretically this means total market coverage.

2. On radio, a cumulative rating of 55-50% this provides solid support for the main tv medium. "We get more mileage out of the radio dollar than any other," says a e George Goodlet. In the late forties it was radio which almost single-handedly made Hudson a household word in the East.

It is not always possible to reach these ratings because of time problems and budget restrictions, but they provide the over-all time buying ap-



NEW AND UPCOMING TV STATIONS



I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, P.
SACRAMENTO, Calif.	KBET-TV	10	14 Mar.		1615		KCCC-TV	290,674	Sacramento Telecasters, Inc. John H. Schacht, v.p.

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	TARGET DATE	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RAD.
SHREVEPORT, La.	KTBS	3	16 Feb.		100	1,140	KSLA	75,600	KTBS INC. Radio Rep: Pcty E. Newton Wray, pres. Geo. O. Wray, Jr., v.p.
HASTINGS, Neb.		5	11 Feb.		100	768	None	NFA	Staten Publ. Co. Fred A. Seaton, pres. (U.S. Se
LEWISTON, Ida.		3	9 Feb.		1.48	1,110	None	NFA	Lewiston Tv Co. Thomas C. Bostic, pres. J. Barry Watkinson, v.p.
NEW BERN, N. C.		13	9 Feb.		49	460	None	NFA	Nathan Frank, licensee
SUNBURY, Pa.		38	9 Feb.		12.9	880	None	NFA	Sunbury Bestg Corp. Harry H. Haddon, pres. George S. Beck, v.p. radio rep: sales

III. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILI
BISMARCK, N. D.	12	14 Feb.	13.3	312	\$49,550	\$36,000	KFYR-TV	North Dakota B'casting, proprie satellite of KXJB-TV, Valley
ST. LOUIS, Mo.	36	10 Feb.	214.7	590		\$480,000	KETC KSD-TV KWK TV	Signal Hill Telecasting Corp. Paul E. Peltason, pres.-treas. Harry Tenenbaum, v.p.
TWIN FALLS, Idaho	13	14 Feb.	12.4	588	\$86,374	\$92,000	KLIX-TV	Magic Valley TV Corp. George M. Davidson, pres. Florence M. Gardner, v.p.
RENO, Nev.	4	14 Feb.	27.5	minus 322	\$195,040	\$192,000	KZTV	Nevada Telecasting Corp. A. Laurence Tuma, v.p.

BOX SCORE

U.S. stations on air	431	Post-freeze commercial c.p.'s	593 ¹	U.S. tv sets (1 Jan. '55)	33,816,000
Markets covered	257	Grantees on air	321	U.S. tv homes (1 Jan. '55)	66%

*Both new c.p.'s and stations going on the air listed here are those which occurred between Feb. 1954 and Feb. 1955. Information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning. Percentages based on homes with sets and

homes in tv coverage areas are considered approximately. †In most cases, one represents radio station which is granted a c.p. also represents the new tv operation. Since it is generally too early to confirm tv representatives of most grantees, SPONSOR reps of the radio stations in this column (when a radio station has been given the NFA). No figures available at presstime on sets in market. ‡This number includes grants to permittees who have since surrendered their c.p.'s or had them voided by FCC.

approach with consistency and uniformity. Baltimore is cited as an example of satisfactory purchasing.

The tv schedule contains ten 20-second daytime announcements on a Baltimore station. The latest Telepulse cumulatively weekly rating was 120.

On radio the company uses 10 one-minute live announcements on a 250-watt station, in three daytime musical shows, for a Pulse cumulative of 36.5. The second yardstick is cost-per-1,000:

1. For I.D.'s on tv and 20-second radio announcements, the goal is 30c-per-1,000.

2. For 20-second tv and one-minute radio announcements, the goal is 60c-per-1,000.

The company regards these not as theoretical absolutes, but as realistic levels not too difficult to attain. Cost sheets are endlessly drawn up as ratings change, and the agency is busily negotiating for improved schedules at almost any period.

At times, Vitt exceeds the cost goal considerably. Murray Gross, assistant ad manager in charge of media, regards a Cleveland purchase as "the best media buy we have made in five years." Hudson's Cleveland tv schedule contains 13 ten-second I.D.'s at a cost-per-1,000 of 13c.

But however basic the mathematical approach, Vitt maintains, it tells you nothing about the appropriateness of a station or program for your product. No slide rule can yet replace, he says, judgment, experience and the intangible but all-important ability to "feel" your way in a market situation.

Merchandising support: Hudson relies heavily on station merchandising support where available, but regards in-store promotion only as really valuable. An example is the Chain Lightning operation of WRCA and WRCA-TV in New York, which guarantees Hudson a mass display in every major grocery chain at least once, sometimes twice, during a 13-week cycle (on Thursday, Friday and Saturday).

Such plans are one of the reasons Hudson prefers to place business with one station in a market rather than spread it among several. A concentrated budget, Hudson believes, makes it easier to meet minimum station requirements for merchandising plans, also invites greater station backing generally. (See article on merchandis-

ing this issue page 34.)

In New York the schedule is a heavy 60 announcements per week, a combination of live, film and platter. Participations are carried locally on *Tonight*. WRCA estimates listener-viewer impressions at 12,000,000 per week.

Upgrading: Cornerstone of the current ad program is the Satin Finish napkin. Although it is not expected to equal the sales volume of the regular napkin, most of the copy of the

next few months will be devoted to it. George Goodlett, a c at Biow-Beirn-Toigo, explains that emphasis on the Satin Finish drives home the idea of *quality*, which the consumer tends to associate with all of the company's products. "It's like a retailer who puts a \$3,000 pair of cuff links in the window," he says. "You get the idea that the shop sells only the best, although its regular line may be quite moderately priced."

Agency and company expect that

GOLDSWAN PRODUCTIONS, INC.



"The Symbol of Quality Musical Commercials"

730 FIFTH AVENUE • SUITE 600
NEW YORK 19, N. Y.
CIRCLE 7-3380

Quality Musical Commercials

ORIGINATED & PRODUCED for AGENCIES

Jello
Coca-Cola
Café Gum
Piel's Beer
RCA-Victor
Dodge Cars
Gunther Beer
Mercury Cars
Lance Cookies
Necco Candies
Milk For Health
(Niagara Frontier Inc.)
Chevrolet Dealers
Vanity Fair Tissues
V-8 Vegetable Juice
Sunbeam Appliances
Nestlé's Instant Coffee
Borden's Instant Coffee
Station Breaks, WWDC,
Wash., D. C.
National Bohemian Beer
Five Day Deodorant Pads
Excelsior Fresh Frosted Meats
Adam, Meldrum & Anderson
(Dept. Stores)

ARRANGED & PRODUCED for AGENCIES

Ajox
Alkoids
Nobisco
Nescafé
Pepsodent
Pol Razors
Veto Spray
Bond Bread
Purex Corp.
Fort Pitt Beer
Ritz Crackers
Westinghouse
Holo Shampoo
Chrysler Corp.
Stegmoier Beer
Colso Gasoline
Notional Shoes
Bonomo Candy
Armstrong Rugs
Borney's Clothes
Campbell's Soups
Rockwood Candy
Old Reading Beer
Minipoo Shampoo
O-Cell-O Sponges
Gold Ribbon Wine
Royco Seat Covers
P. F. Convo's Shoes
Silhouette Crackers
Conadion Fur Corp.
Vaseline Hair Tonic
Monischewitz Wine
American Gos Assn.
Toni (South America)
Gerber's Baby Foods
White Rose Redi-Teo
Southern N. E. Tel. Co.
Betty Crocker Brownies
Gillette (South America)
Mutual Savings of Moss.
U. S. Treasury Def. Bonds
Betty Crocker Coke Mixes
Coshmere Bouquet Lipstick

RADIO
TELEVISION
FILM & LIVE

**ALL these quality commercials
ARE SEEN OR HEARD NOW!**



WBC
NO. **1** BUY
IN
TELEVISION

KDKA-TV CHANNEL 2

in Pittsburgh, the nation's
8th market. 1,134,110 TV
homes. Retail sales over \$5
billion. Western Pennsyl-
vania's pioneer TV station.

WPT CHANNEL

in Philadelphia, the
3rd market. 1,947,
homes. Retail sal
\$6½ billion. Easter
sylvania's pioneer TV

KPIX **CHANNEL 5**

in San Francisco, the nation's
7th market. 1,059,055 TV
homes. Retail sales over \$5
billion. Northern California's
pioneer TV station.

WBZ-TV **CHANNEL 4**

in Boston, the nation's 6th
market. 1,267,223 TV homes.
Retail sales over \$6 billion.
New England's pioneer TV
station.

WBC's magic numbers work sales magic for advertisers. Maximum power, low channel numbers mean better coverage. Big and growing numbers of TV homes mean huge markets. And they're rich markets . . . as you can see from the figures in the big numbers. So let WBC's magic numbers work their sales magic for you. Start by dialing the number of your nearest WBC television station for availabilities. Or, call Eldon Campbell, WBC's National Sales Manager. His number is PLaza 1-2700, New York City.



WESTINGHOUSE **BROADCASTING COMPANY,** **INC.**

WBZ + WBZA • WBZ-TV, Boston; KYW • WPTZ, Philadelphia;
KDKA • KDKA-TV, Pittsburgh; WOWO, Fort Wayne;
KEX, Portland; KPIX, San Francisco

KPIX represented by THE KATZ AGENCY, INC.
WBC National Representatives—FREE & PETERS, INC.

THE MOST POWERFUL TV STATION IN NORTH AMERICA!

You Can *SERVE...SELL* and *PROFIT Well* on **CKLW-TV's** **MILLION DOLLAR** **MOVIES**

YOUR AUDIENCE WILL SEE...

The Finest collection of First Run
Movies ever scheduled in the
Detroit Market.

YOUR CLIENT WILL PROFIT WITH...

Six participating film commercials
per week in a repeated First Run
Movie Schedule in high rated
premium time.

YOUR COMMERCIALS SELL TO AN ESTABLISHED AUDIENCE...

Based on current performances First
Run Movies repeated four times weekly
have produced a cumulative ARB
Rating of 50.1 . . . 600,000 TV
homes with an average of 2.5
viewers per set at a cost of 76c per
thousand viewers.

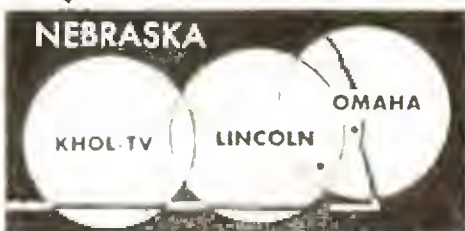
It all adds up to a million dollar bar-
gain so write, wire or phone your
Adam J. Young Representative or

CKLW-TV channel 9, Detroit

J. E. Campeau President

Discover this Rich Market

Covered Exclusively
by **KHOL-TV**



- 30% of Nebraska's
Entire Farm Market
- 128,000 Families
- With a 1/2-billion
dollars to spend

High per capita income based on
irrigated farming, ranching, light
industry and waterpower.

For information, contact Al Mc-
Phillamy, Sales Manager, or your
nearest MEEKER representative.

KHOL-TV

Holdrege & Kearney, Nebr.
CBS • ABC • NBC • DUMONT

FOR HOTEL ACCOMMODATIONS IN NEW YORK CITY

CALL YOUR LOCAL TRAVEL
REPRESENTATIVE OR
TELETYPE—N Y 1-3601

GRAND CENTRAL AREA

Shelton

LEXINGTON AVENUE AT
49TH STREET

1200 Modern Rooms Tele-
vision equipped. Reasonable
Rates. Swimming Pool
(complimentary to guests).
Coffee Shop. Restaurant.
Cocktail Lounge.

RADIO CITY AREA

Abbey Hotel

51st STREET, JUST EAST
OF 7th AVENUE

A 23 Story Modern Hotel.
Accommodates 1,000
Guests. Sensibly Priced.
Breakfast Room. Stock-
holm Restaurant. AAA
Recommended.

TIMES SQUARE AREA

King Edward Hotel

44th STREET, EAST OF
BROADWAY

Comfortable Accommo-
dations for 800 Guests
at Moderate Rates
Coffee Shop and
Cocktail Lounge.

the standard line will jump in sales for
this reason, along with the advertised
product itself. Similarly, the other pa-
per products should benefit.

Hudson is convinced it is riding a
trend. Scott also has a quality napkin,
the *Scotkin*, introduced in New York
some months prior to Hudson's prod-
uct. Ad manager Lewis sees use of
Satin Finish helped by a growing ten-
dency to use disposable items in the
home as living becomes more complex
and household help rarer.

Problem of the paper napkin is its
inferior social status. "It's still not
comparable with linen when you enter-
tain guests," states Lewis. Whole aim
of the ad pitches is therefore to up-
grade the product by association with
a socially desirable environment.

Copy, prepared under the supervi-
sion of Ed Sherry, a v.p. and creative
head at Biow-Beirn-Toigo, builds
around various table settings, empha-
sizes "richness" and "luxury" . . .
"a soft, rich lustre that looks so dressy
on your table." . . . "Wouldn't you be
proud to dress up your finest tables
with these new Hudson Satin Finish
Napkins?" "See if you don't get lots
of compliments."

Tv commercials show napkins in set-
tings, focus on "satiny surface . . .
worked into a delicate damask pat-
tern." Appearance, the company be-
lieves, is its major product appeal, and
film shows up the pattern well, which
is one reason why the vast majority of
its announcements are filmed.

But Hudson prefers to dispense with
film in those areas where local person-
alities are strong. The agency sends
them a copy platform only. "In our
approach to participations," says Lew-
is, "we believe that we do best by free-
ing the creative abilities of the person-
alities who carry our message."

The line: The New York test will
help establish company policy with
regard to promotion of its newly cre-
ated product line. Prior to its napkin
venture Hudson was strictly an indus-
trial producer; gummed sealing tape,
grocery and garment bags, butcher pa-
per, heavy bags for fertilizer and ce-
ment, and so forth. The napkin suc-
cess has led to the introduction of pa-
per toweling, the "hankie" facial tis-
sue, toilet tissue. In addition to its
Satin Finish and standard napkin,
Hudson also sells an extra-large, very
soft dinner napkin.

Henceforth the line will be promot-

ed as a whole rather than through individual campaigns, because:

1. There simply is not enough money to do the right kind of promotion job for each individual item.

2. By creating a *brand* awareness and providing a uniformity of appearance, it is possible to make the advertising of any one item effect positively the sales of all items in the line.

A new package design has been developed for use on all items. It is the same basically regardless of the package shape.

TV's role is thus given even greater stress than formerly, for this is the primary medium through which the new design image will be put before the housewife.

Behind the development of the line idea lies an analysis of the consumer field which indicates a limited market at best for the napkin. The truly vast potential lies in the universally used toilet tissue, a field which Hudson is just now trying to enter. The napkin business has paved the way by helping to establish the company's name in the public mind, and by creating a distribution network ready for further use.

Emphasis on the line is evidenced by a switch in the key phrase of the well known jingle, which up to the present time has featured the simple, catchy "Use Hudson paper napkins." It is now sung: "Use Hudson paper products."

At the present time, advertising of the entire product list is limited to New York, but all items are on sale elsewhere. The company reports itself satisfied with the way the new items are going throughout the marketing area, and particularly well pleased with results in the New York test area, where it begins with a base of 75% of the napkin business, according to its estimate.

At the time of writing, copy outside of New York was being switched to push the Satin Finish. This is preparatory to a market-by-market schedule step-up which will follow the New York pattern where feasible.

Future growth: Competition is keen in the paper goods business. Hudson sees Scott and International Cellucotton as its major competitors. Other important napkin producers are: Crown Zellerbach, Irving Paper Mills, Hoffmaster Paper Co., Wisconsin Tissue Mills, Marcalus.

None is truly national yet. Past the

Mississippi, shipment of paper goods becomes uneconomical, owing to the disproportionate amount of bulk in relation to size. Scott is now producing on the West Coast out of its new plant in Everett, Wash., and is relying on its Wisconsin factory for Midwest distribution. This company has come up fast in the napkin field, makes extensive use of air advertising, with sponsorship of *My Little Margie* on NBC and participations in *Omnibus* on CBS.

Hudson's aim is national distribution and greatly increased volume. Its \$15,000,000 Florida plant is expected to be in operation turning out two-ply tissue in two years. The Gulf water route will make possible economical penetration of the West and Southwest.

National distribution could bring with it a change in ad views. Spot could give way to network, though it seems likely that a combination of the two will prevail. In any case, reliance on tv and radio seems likely to increase rather than diminish. ★ ★ ★

ESSO TV NEWS

(Continued from page 37)

when the Reporter himself and the calendar behind the Reporter are both shown in, say, a medium shot, it doesn't want the calendar cut in two—it wants the complete calendar shown with the Esso logo.

There's another thing the book makes quite clear. Esso wants to know how the stations it uses promote the program. Every month a report on promotion of the *Reporter* must be sent to the agency; forms are included in the book.

And the book discusses the "alternate" Reporter. The book says that every three weeks or oftener it wants the alternate Esso Reporter (a "regular" and an "alternate" are selected at each station) to handle the show. But, the book cautions, there must be no reference to his "pinch-hitting" or "substituting" for the regular Reporter. This is one way Esso meets an emergency before it happens; if the regular Reporter should become ill, for example, the substitute could carry on without a hitch.

Here, point by point, are the most important things Esso has found out about televising news. It's information any sponsor might find useful.

ROMERO OWNS SAN FRANCISCO ...JUST LOOK AT THIS RATING REPORT

In San Francisco, says ARB, Cesar Romero's new TV hit, *Passport to Danger*, dominates its time period ... as it has from the first night it went on the air! Rating is high, share of audience a whopping 75.5%, and going up.

Now we know this show is "hot"! Top markets are going fast, but some are still available ... if you hurry

CESAR ROMERO, starring in ...



PASSPORT TO DANGER

produced by
Hal Roach, Jr.

BIG-TIME TV WITH
A LOW-BUDGET
PRICE TAG

**ABC FILM
SYNDICATION, INC.**

7 West 66th St., N. Y.

CHICAGO • ATLANTA • HOLLYWOOD • DALLAS

TIMBER-R-R

POWER
LUMBER
AGRICULTURE

Lumber Capital of the World, Eugene leads all lumber industry centers. Over 200 plants employ in excess of 13,000 workers in the Eugene-Springfield area. Served by KERG.

CBS Radio
5,000 WATTS - 1280 KC

KERG

EUGENE, OREGON
WANT MORE FACTS?
-CONTACT WEED & CO.

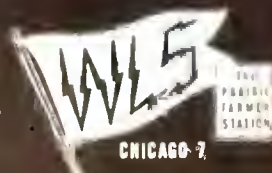
WLS

gives you

All 3

Market...
Coverage...
Programming

Contact us
or call your
John Blair man
TODAY!



880 KILOCYCLES • 50,000 WATTS • ABC NETWORK

1. **Use pictures.** Television means pictures. This very basic element, surprisingly, often is overlooked. Yet it was the lack of news pictures which prevented Esso from entering television news on a significant scale until three years ago.

Adequate pictorial material still is a problem, oftentimes, outside New York City. The three major tv news film sources—INS Telenews, UP Movietone and CBS Newsfilm—provide most subscribing stations with film shipped by air express. This creates two problems: One, the film often is at least 24 hours old by the time it arrives at the tv station and, two, because of bad weather the film sometimes doesn't arrive at all.

Esso says this about the first problem: Most news stories which the major news services put on film are big enough that there will be follow-up stories to them the day after the break and sometimes the stories will be "hot" longer than that. Esso advises stations to show the most recent footage of a big news event they have, but with only the latest story to go with it in accompanying audio.

When film doesn't arrive at all, Esso suggests that stations pull film out of their morgues. For example, if President Eisenhower makes a speech, a station might pull film showing the President making an earlier speech. Of course the sound track would be deleted and the Reporter would read the main points made by the President in his latest speech.

How much film should be used? There's no hard and fast rule. One 15-minute Reporter has had as many as 10 different stories on film. In New York where the Reporter's evening show runs 10 minutes instead of the usual 15 minutes, news film footage seems to run an average of about four minutes.

2. **Use local news.** One of the reasons Esso sponsors spot tv news programs rather than a limited-network show is to become identified with the community in which the program is telecast. By local pictures, Esso doesn't mean still shots made with a Polaroid Land camera. It much prefers motion picture footage of local events. Esso realizes that not all stations can afford motion picture equipment. But if they can, it wants the stations to use it.

**Now it costs less
to sell**

MINNEAPOLIS ST. PAUL

Maximum power at minimum
cost — choice availabilities.

ASK
H - R

316,000
watts on
Channel 9



Offices, Studios, Transmitter
FOSHAY TOWER
Minneapolis

Represented Nationally by H-R TELEVISION, INC.

TOP TWO...

CBS IN COLUMBUS, GA.

WRBL RADIO 5-KW

(NCS 1952—40-100%)

Population418,600

E. B. Income (000) \$519,137

Retail Sales (000) \$257,776

WRBL-TV channel 4

(Pulse Area Survey Nov. '54)

Population737,910

E. B. Income (000) \$785,909

Retail Sales (000) \$442,308

Source SM May 1954



"WEE REBEL"

WRBL

RADIO
AM-FM
TV 4
Channel 4

COLUMBUS, GEORGIA

CALL HOLLINGBERY

If motion pictures are unavailable, Esso recommends that a still picture be enlarged. Then if the tv camera pans the blow-up of a still shot, the general effect of motion pictures can be achieved.

3. Pictures should be self-explanatory. And when they tell a story, the *Reporter* doesn't have to say anything. Keep unnecessary words to a minimum.

Avoid phrases like "This is a picture of . . ." and "You're looking at . . .". Besides coming under the heading of "unnecessary verbiage," such phrases serve to accentuate any miscueing if the picture is late coming up, Esso points out.

4. The Reporter himself. Esso likes its Reporters to have the experience and authority which will add conviction. But they should be relaxed and easy going, not pompous and not theatrical. Whether or not they were actual news reporters before they were named Esso Reporters, is not too important.

If the Reporter has something to read, he should *read* it and not pretend that he's speaking extemporaneously. If he needs glasses, says Esso, he should put them on, not pretend he doesn't need them.

When the Reporter is discovered by the camera, he should be doing something—arranging papers on his desk, reading or editing a bulletin with a pencil, taking his glasses out of the case.

5. Vary camera angles. To avoid static shots of the Reporter, Esso suggests a different camera angle each time the program cuts back to the Reporter from film or balop. (The book has a page of pictures illustrating various possible camera angles.)

6. The set. A simple set is best for a news program, Esso believes. The Reporter has a desk and on the desk, in addition to scripts and photographs needed for the telecast, is an *Esso Reporter* identification sign. Back of the Reporter is a plain wall on which is hung a special Esso calendar for visual identification.

Because the set is so simple, Esso cautions against undue severity. The company says the background should be well lit with informal shadow patterns on the backdrop behind the Re-

porter. The desk should be about seven feet from the backdrop for the best effect.

7. Report hard news only. Esso emphasizes to the stations carrying its programs that "selection of news service and news content is the responsibility of the local station without sponsor limitation or restriction." Esso points out that while the station and the sponsor know of this policy, the viewing public doesn't, so that any editorial interpretation would be attributed by viewers to Esso. The risk of misinterpretation and embarrassment usually lies in "feature," "background" and so-called "documentary" stories where it's impossible to tell all the facts or give all the views pertaining to the story. Esso cautions Reporters never to editorialize by word, action, expression, selection or inflection. It wants stations to avoid controversial issues unless they're essential to complete and timely straight news coverage. This says Esso, especially applies to feature stories and interviews.

8. Use latest news. The best show is the one that has the *latest* news. Esso has found that it pays to keep the show as flexible as possible up to the very last minute so as to include late pictures and news flashes.

Don't forget, Esso reminds, that a well-rounded news program is one that contains national, international, regional and local news as well as sports and weather. Naturally, there will be lean news nights and when feature stories are used, they should be picked for general human interest—guarding against so-called "publicity releases" and second-rate features.

9. Sports scores. Your *Esso Reporter* may announce that it is time for a look at "Your Esso Scoreboard," but Esso doesn't want sponsor or product identification on video. The video portion of the scores should be as simple and uncomplicated as possible, such as:

Cardinals	5
Brooklyn	1

This can be accomplished with a view-graph, roll-up title card or actual mounted score board.

10. Weather. In announcing the weather, the Reporter should initially be seen on camera. He then gives *today's* weather. To increase interest

ROMERO RATES HIGH... HITS 34.3 IN FIRST MILWAUKEE RATING

In city after city, ARB* reports **PASSPORT TO DANGER** is hot . . . and getting hotter! For example:

15.1 in San Francisco, with a 75.5% share-of-audience!

18.1 in Cincinnati, with a 36.7% share-of-audience!

34.3 in Milwaukee, with a 64.6% share-of-audience!

37.0 in Jacksonville, with a whopping 86.7% share!

43.3 in Pittsburgh, with a 68.9% share!

What a star! What a show! What a way to sell your product!

*Jan. 1955

CESAR ROMERO, starring in . . .



PASSPORT TO DANGER

produced by
Hal Roach, Jr.

BIG-TIME TV WITH
A LOW-BUDGET
PRICE TAG

**ABC FILM
SYNDICATION, INC.**

7 West 66th St., N. Y.

CHICAGO • ATLANTA • HOLLYWOOD • DALLAS

Radio **WOW** OMAHA

Ratings are 2 TIMES station B ...
3 TIMES station C !

12 MONTH AVERAGE
 6 A.M. - Midnite (Monday thru Friday)

Radio WOW	207
Station B	101
Station C	65

(Station C does not broadcast entire period
average on-the-air rating taken to adjust)

*Regional Pulse Reports
March and November 1954

Contact your Blair Rep. or Bill Wiseman for the best buy in the Omaha Area that will SELL your product.

590 kc • 5,000 WATTS • NBC & CBS

Regional **Radio WOW**

Affiliated with "Better Homes & Gardens" and "Successful Farming" Magazines.



A
\$100,000,000

**RURAL MARKET
AWAITS
YOUR SALES
MESSAGE**

KUOA AM
AND
FM

5000 Watts
 SILOAM SPRINGS, ARKANSAS
 Northwest Arkansas'
 Most powerful station

¡Mas Detalles! (more facts)*

on the
L.A. Mexican American
Market

- 95% of homes are radio equipped
- 23% do not read newspapers
- 51% do not read magazines
- 500,000 population

KWKW is preferred by 2 to 1 over second best station.

*Belden Survey covering market, audience and brand preferences is available.

Call or write—



representatives

New York—Richard O'Connell, Inc.
San Francisco—Broadcast Time Sales

in the forecast portion of the weather, the reporter may make use of visual aid such as view-graph or a drawn chart.

11. Recapitulation. Esso suggests that following the weather and just before the filmed closing, a quick review of the three or four top news headlines be given orally and visually. This gives late tuners-in an opportunity to be brought up-to-date and also will serve as a pad if necessary.

12. Music. Be careful, Esso advises, in the selection of music to back up news clips. See that it is appropriate in all instances. Esso would rather have no music than the wrong music. (A list of suitable mood music to assist Reporters in the selection of background music is included in the instruction book.)

★ ★ ★ ★ ★ ★ ★ ★

••In trying to cover both radio and television with a single set of standards the ARF Committee has failed to recognize differences between the two media. To the detriment of radio! . . . Can a sample that is used to measure the audience of two, three, four, or perhaps seven tv stations—with more or less of the same type of audience appeal—be adequate to measure the audiences of 11, 15 and up to 34 or more radio stations—many with specialized audience appeal, that can be received in one locality???

DANIEL DENENHOLZ
Director of Research and Promotion
The Katz Agency

★ ★ ★ ★ ★ ★ ★ ★

13. Cue film carefully. Every precaution should be taken to have all film roll on cue and guard against viewers seeing academy leader visible on the screen. Esso has found this can best be accomplished by running the leader of the next film clip to No. 6 on the academy leader and back-timing the director's and the Reporter's scripts, inserting a cue mark six seconds before the film is to come up.

This cue word means that both the Reporter and director know that picture is coming up in six seconds.

As an additional precaution, the floor manager or cameraman should be cued by the director to count off six seconds for the Reporter. It is important in coming out of film or balop that the Reporter avoid having "egg on his face."

How stations are picked: Eugene Cogan, M&P's media director, compiles the following information about a particular market and station before he recommends that Esso tv newscasts be used in the market:

1. Station and power
2. Families in metropolitan area
3. Auto registration
4. Tv set penetration in percentage
5. Service station sales (total—not only Esso stations)
6. Esso's expenditures in the market for advertising
7. Audience survey available, period it covers and area it covers
8. Tv homes figures—one, claimed by the station; two, allowed by Esso

When he has this information, Cogan takes the number of tv homes Esso allows, multiplies it by the rating (whichever is latest)—whether Pulse, Nielsen, Hooper, ARB, or other), thus arriving at an estimated audience. This figure is divided into the cost of the proposed program which produces the cost-per-1,000. This cost is figured for the whole show, not for commercial minutes. And it includes all time, production, talent, other charges. ★ ★ ★

MERCHANDISING

(Continued from page 35)

"By all means! But only after you have established the over-all advertising program. Merchandising is a plus feature designed to lend additional support to your schedule—you *should not have to pay for it!* Buy your announcement campaign first; then ask the station for merchandising help in the form of: jumbo post card mailings, station letters to the trade, calls on the trade, using Hires Root Beer on giveaway shows, supplying window streamers, shelf markers—or anything else that occurs to you."

Snapped the veteran broadcaster regarding these "you-should-bargain" tactics:

"It is beyond me how an advertising agency can be a willing party to diluting a medium which they themselves need and which their client needs."

SPONSOR sought additional opinions from broadcasters on the merchandising question, and other examples of stepped-up pressure by agencies were cited:

- A medium-sized ad agency han-

dling a brand of soap flakes, reps said, is currently using the carrot-before-the-donkey technique to get increasing amounts of merchandising in connection with participations in women's appeal programs. Whenever contracts come up for renewal, reps executives revealed, the agency starts to stall. To get the contract renewed, a station has to increase its present merchandising substantially.

- A large New York agency placing spot radio business for one of the top cigarette brands has let it be known among reps that it will not pay for merchandising "packages" offered by stations on a fee basis. If the station wants the contract, it will have to drop its usual charges—and send the agency written guarantees that the merchandising has been delivered as promised.

- Another New York agency that handles two active spot radio accounts—one a well-known wine and the other a line of automotive products—has developed a more subtle squeeze. This agency's forte is seeking a number of "marginal" merchandising aids that add up to a substantial amount of extras. Samples: extra plugs for the product name and the names of local dealers in station-placed newspaper program promotion ads, extra on-the-air plugs for the programs that stress local dealers; extra-length participation commercials, often as much as 30 seconds beyond the regular minute length, which play up local retail outlets.

- The field representatives of a major brand of instant coffee, several station managers pointed out, have developed a version of the "Stakhanovite goal" to get above-normal merchandising. This tactic, widely used by the Soviets, involves citing the huge amounts of coal dug by an "average" miner named Stakhanov as the "normal" goal for other miners to dig. In the case of the coffee company, it involves showing a station manager how much more merchandising the coffee firm is presently getting from stations of similar size in comparable markets. Most managers quickly get the point.

- Timebuyers at a major New York agency have recently been checking reps for daytime availabilities on behalf of a leading manufacturer of paper products. Currently, the client is not using spot radio. "We're trying to make up a good presentation to get him back in radio," the agency buyers

Four

big

reasons

why

you

should

buy

PLAYHOUSE

BIG-TIME TV WITH
A LOW-BUDGET
PRICE TAG

52 star-spangled films, paced by top names from Hollywood and Broadway...great scripts...superb direction by Roy Kellino, Ted Post, and others. If you want to make a real impression, this is for you!

ABC FILM
SYNDICATION, INC.

7 West 66th St., N. Y.

CHICAGO • ATLANTA • HOLLYWOOD • DALLAS



JOHN IRELAND



WALTER SLEZAK



MERLE OBERON



EDMOND O'BRIEN

have been telling reps. "and we're particularly anxious to stress the merchandising he'll get." As the conversation develops, reps soon get the pitch. The more "extra" merchandising that's offered, the better will be the chances of coaxing a spot radio schedule from the inactive client. Snorted one radio v.p. of a top rep firm: "Polite blackmail!"

Thoughtful radio broadcasters view such developments with understandable alarm. In the stepped-up pressures for merchandising, they see the spectre of rate-cutting, under-the-counter dealing, and prestige-lowering competitive battles in which "radio" itself may wind up behind "merchandising" in the also-ran media position.

A recent letter to SPONSOR from Gordon Gray, v.p. of General Teleradio (WOR and WOR-TV, New York), cited a typical danger:

"Even as the 4 A's report found its way to my desk, so did a notation from one of our salesmen observing that one of the largest agencies in the city had just called a meeting of station representatives and New York station salesmen to request 'special' merchandising to approximate 6,000 pieces of mail four times during the course of

the campaign.

"A quick pencil shows that in our case the station was being asked to spend 7½% of the gross cost of the campaign, after agency commissions, for this 'special' merchandising. Enough of these requests and we must raise our rates another 7½% or cut it out of programing or other costs of doing business."

An even broader danger was pointed out by William B. Caskey, v.p. and general manager of Philadelphia's WPEN and WPEN-FM. Warned Caskey:

"Agencies don't seem to realize what they are doing to radio by continually pushing radio stations for special packages. Radio stations are going to have to put on more advertisers in order to earn the same revenue. The natural consequence of this is that radio stations will be offering less and less entertainment, and in the end it may be that they will start to lose large segments of listeners."

The scope of the industry problem cited by these, and other, broadcasters can be read in the degree to which merchandising has spread in the radio field. In a 1950 report on radio merchandising, SPONSOR estimated that

about 40% of all the radio outlets in the U.S. were offering merchandising aid to clients (see "Merchandising is like fingerprints," 28 August 1950). Today, that figure has increased by more than half. A nationwide survey of radio outlets made recently by Kenyon & Eckhardt agency puts the merchandising figure at "65% or more" of all stations.

More than six out of every 10 U.S. radio stations therefore face the problem of "excessive" merchandising demands from agencies and clients. Station managers estimate today that even the "average" merchandising assistance offered by stations costs anywhere from \$20,000 yearly on up. Large-scale merchandising campaigns, which involve station staffs that do nothing else, can cost a station anywhere from \$50,000 to \$100,000 annually. Giant merchandising campaigns as exemplified by the job done by Crosley's WLW in its listening area can cost well over \$250,000 annually (though of course in the WLW operation cost is not problem, it being the station's own traditionally).

Obviously, if a station is being forced to go "over-budget" on merchandising, something's gotta give. And that something may well be the general standards maintained for years in the radio industry, veteran station executives feel.

"With very few exceptions," said a high-ranking official of one of California's top music-and-news independents, "I'd say 'merchandising' is in danger of becoming 'controlled ruination' of radio."

What agencies say: Do agencies agree privately that they are—as many broadcasters charge putting on too much heat for too much merchandising? What's the dividing line between a legitimate merchandising request and requests for merchandising "in excess of what is generally regarded by broadcasters as proper," as the 4 A's code puts it.

Agencies, for the most part, do not share the widespread broadcasters' alarm over the merchandising situation. They don't feel they're asking for too much; most, in fact, will deny it heatedly.

The following comment from a vice president of one of the country's top ten agencies is particularly revealing about agency attitude toward merchandising:



WKOW Country...
Twice as Big
as Milwaukee
Sell it at half the price!

The 50 county WKOW COUNTRY market with Madison as its capitol city, has retail sales of \$2.6 BILLION annually—62% of the state's total, over *twice* as high as Milwaukee. You can sell it all at bargain rates on WKOW, Wisconsin's most powerful radio station, at *half* the cost of Milwaukee.

Ask your Headley-Reed Co. man for proof of performance and the WKOW COUNTRY Saturation Rate Plan.



WKOW CBS
Affiliate
MADISON, WIS.

Represented by
HEADLEY REED CO.

"Basically, the 4 A's recommendations look good to us," the agency v.p. said, adding, "One point, however, seems weak: the section dealing with merchandising cooperation. This would have the agency passively 'accept' whatever merchandising cooperation a broadcaster regularly makes available.

"We do not think that any agency is doing the right job for its clients by taking a passive attitude toward any of its work for them."

Even more direct was a statement to SPONSOR from Emil Mogul, stormy petrel president of the ad agency that bears his name. Mogul's feelings, shared by a fair-sized number of agency executives, helps explain why there's considerable agency pressure on now-merchandising stations to step up their efforts. It also gives an indication of why many stations who don't extend merchandising service are being prodded toward getting into the act.

Said adman Mogul:

"Because of the variance in merchandising services offered by stations, including the fact that some stations offer none, I think it is the responsibility of the advertising agency to try to get from *any* broadcaster such merchandising services as are maximal with the stations that *do* make these services available."

Not all agencies, at the same time, share Mogul's views. A small but important minority of big agencies today are starting to ease up deliberately in their search for radio-plus-merchandising deals.

The answer lies in the fact that agencies, out to impress clients by landing big radio-plus-merchandising deals, are sometimes finding themselves on a merry-go-round instead. Here's how the chief radio-tv timebuyer of an important Radio City area ad agency in New York summed it up:

"Sure, we look for good merchandising opportunities. But we're getting a little gun-shy on the subject. There are of course a select group of stations in the country that have excellent merchandising aids to offer a client. We like these stations, and we do use their merchandising plans.

"But it's all too easy for an over-enthusiastic salesman to talk up a new merchandising plan so that it looks better than it really is. He promises, in other words, that he can match the leaders.

"We've been stung a few times late-

ly in just this fashion. When we try to get the station to live up to its promises, the station shouts 'Pressure!'"

Added the agencyman, candidly:

"I don't particularly enjoy shoving stations and reps around. But merchandising in spot radio today is often more trouble than it's worth. I wouldn't be surprised therefore to see many agencies return to spot radio buying that's based on considerations entirely apart from merchandising."

A good example of just how much

trouble can be stirred up for a merchandising-happy agency when stations are forced into merchandising competition was cited to SPONSOR by the account executive in charge of spot radio-tv placed by a major inter-state bakery concern.

The A E told SPONSOR:

"We placed a 13-week spot radio schedule on a big network affiliate in the East recently. The merchandising campaign they offered us really swung the deal. Our client was very impressed.

KXLY-TV PRODUCES 1000% SALES GAIN!

KXLY TV's vastly superior coverage combined with powerful merchandising (FREE to qualified advertisers) really delivers the SALES! Look what happened for White King "D".

"It is with a great deal of enthusiasm that I write and tell you of the wonderful results we received in your recent Telemarket with the IGA and Red and White Stores. We had over 70 displays in these stores and the movement of our new White King "D" increased over a thousand percent in the two weeks. I am looking forward to another Telemarket in the not too distant future and have every confidence that it will be bigger and better than the one we have just concluded.

Very truly yours,

(signed) Art Gwinner
District Sales Manager
Spokane

Available at a discount when
purchased in conjunction with
the "XL" Network

SPokane **KXLY-TV** WASHINGTON
RICHARD E. JONES
vice pres. & gen. mgr.
Rep.- AVERY-KNODEL
Moore & Lund: seattle, portland

"But what we were promised, and what we got, turned out to be two different things. The 'guaranteed store displays' never materialized; some other spot client had beaten us to them. Instead, we got window stickers in supermarkets—on which they spelled our client's product name incorrectly. We had tie-in ads in five newspapers in the station's listening area—but four of the five newspapers were outside of our bakery client's distribution area. Trade promotion consisted largely of a quick post card mailing; the station had too much work on its hands to do extensive in-store checkups. And so on and on."

Concluded the agencyman: "I still think radio station merchandising—when it's done properly—is a valuable extension of spot radio. But I'm beginning to feel that many, many stations are being forced into a situation where they have had to promise more than they can reasonably deliver. It's a situation that's tough on everybody."

The trend toward extra pressure on stations for extra radio merchandising, many agency men feel, can best be halted at the client level. "We're flirting with hundreds of thousands in broadcast billings if we go to a client

and tell him we won't put the heat on radio stations for extra-special merchandising," said the radio-TV v.p. of a medium-sized agency specializing in drug product advertising. "What are we supposed to do?"

Said another high-ranking agencyman, whose firm handles a major automobile account:

"Last fall, we had a huddle in our radio-TV department. One of our biggest advertisers was trimming back his spot radio schedule. We were given a list of stations from the client, and told to pick out those stations that gave the most merchandising. They were retained on the list; the others were dropped. At the same time, the client told us to 'pep up' the merchandising on the stations he was keeping."

"There wasn't much we could say. And even if we balked, he'd probably think we were crazy."

Solutions: How can the radio merchandising controversies be solved within the industry, since there is no present industry definition of what "too much" merchandising really is?

This seemed to be the consensus of many industry members—clients, agencies, reps and stations—contacted by

SPONSOR:

1. *Stations should set limits, and then stick to them.* As the manager of a New England station stated: "More and more advertisers and their agencies are searching for better radio buys. We have found it necessary to design a variety of packages to meet this demand and to include merchandising support. It is my opinion that such packages must be clearly identified and be available to all comers who qualify by spending the required amount of money."

2. *Advertisers must realize the basic role of station merchandising.* One of the prime fallacies of merchandising, agency men feel, is that station mer-

★ ★ ★ ★ ★ ★ ★ ★ ★ ★
"I think that national radio—and local too—will prosper because it makes possible frequency at low cost. And more and more of the marketing of goods and services demands repetition of 'reason why' advertising. Repetition is still a hallmark of good sound advertising."

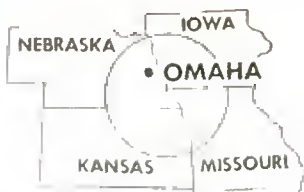
JOHN KAROL
Vice President in Charge of
Network Sales
CBS Radio

★ ★ ★ ★ ★ ★ ★ ★ ★ ★
chandising will substitute completely for that merchandising a client usually does for himself. A top-level executive of one big agency, for example, told SPONSOR:

"Many clients, particularly in the food and drug field, have spent years building up huge merchandising operations of their own. Such advertisers would be foolish to try to shift this burden to stations. For one thing, no station shares the intimate knowledge of a client's own merchandising methods. For another, it's an unfair burden to thrust on an ad medium. We try to look on radio station merchandising as a welcome supplement to client merchandising, adding about 25% to the general effectiveness of a client's own efforts."

3. *The industry could clarify what is meant by "merchandising."* A glance at the findings of Kenyon & Eckhardt's radio merchandising study on page 35 will reveal an important fact to the merchandising-wise adman: most sta-

LOOK AT THESE FACTS ABOUT WOW-TV OMAHA



COVERAGE

100,000 Watts (Max. Power) covering 51 counties in Nebraska, Iowa, Missouri and Kansas. (see coverage map above)

MARKET

Over 400,000 families with 2 billion dollars to spend.

PROGRAM RESPONSE

7,851 LETTERS in TWO WEEKS were received by Connie Cook of "Connie's Cupboard" when she asked viewers to send in the name of their favorite grocer.

3,300 get-well cards were sent to "Uncle Tom" Chase of "Trail Time" (a children's show) when he was in the hospital recently.

Ask your Blair-TV man or write Fred Ebener, Sales Manager, WOW-TV for spot program availabilities.

WOW TV

OMAHA - CHANNEL 6
MAXIMUM POWER • A MEREDITH STATION • CBS-TV • NBC-TV
Affiliated with "Better Homes & Gardens" and "Successful Farming" Magazines

RADIO & TV PERSONNEL
We screen New York's vast source of qualified personnel; take the guesswork out of hiring for stations anywhere. Tell us your needs, we do the rest!

CAREER BUILDERS Agency
Marjorie Witty, Director, Radio-TV Div.
35 West 53rd St., New York 19 • PL 7-6385

right at our fingertips for you!

tions who do extend merchandising aid offer about the same *number* of services. But, as any veteran adman knows, the *quality* and *amount* of the services will vary all over the lot. There's much work to be done by trade groups, industry associations and the like in clarifying just what sort of merchandising support is "normal" for various categories of stations. Thus, pressure-plays for "extra" merchandising could be spotted quickly and dealt with diplomatically.

4. *If a client feels he must have extra merchandising, he should pay for it.* Establishment of this as an industry practice, many broadcasters feel, would do much to end the rat-race now going on in radio merchandising. Some stations, of course, are geared to give above-normal merchandising aid; but they're the exception. If the industry can arrive at certain "minimum basics" in merchandising, clients might well be persuaded that extra-large campaigns should be paid for by the advertiser, not the station. The alternative can only be hardships for the radio industry which may eventually dull its effectiveness as a low-cost, hard-hitting medium. ★ ★ ★

TWO TOIGOS

(Continued from page 33)

"just watch P&G. They'll have 75% of a \$65 million budget in tv this year."

What are the two Toigos like, and how did they become top strategists in opposing agency camps?

John Toigo, older of the two cousins, is a stocky man of medium height,

in his mid-fifties. He has grey hair, a grey moustache and horn-rimmed reading glasses which he uses to drive home a point with gestures. He has been known to wear a tattersall shirt and a plaid tie. You get the impression that John Toigo dresses for comfort.

His office in itself doesn't reflect the personality of the man, unless by its unpretentiousness. It's a small, cramped corner room on the fourth floor (not the fifth "executive" floor). It's got a decent, unspectacular desk. His secretary, Gene Gabriel, has to commute across a corridor to get to Toigo's office. Agency associates recall that he was offered an office on the fifth floor last November, when his new management position was made official. Toigo refused. He likes it where he is.

To get to Adolph Toigo's office, the visitor must pass through carpeted corridors opening onto conference rooms, fully equipped with breakfast and luncheon kitchens. One corridor opens onto an inner reception room, with deep couch, several deep chairs, mahogany cocktail table (no drinks served), oil paintings (more slick than arty) of various New York scenes. It's the type of setting in which you expect to find June Allyson announcing that Walter Pidgeon will see you now.

Adolph Toigo is more formal than his older cousin. You can't imagine him wearing a tattersall shirt and a plaid tie. He speaks calmly, without gestures; his thin, gold-rimmed glasses stay on his nose, never become a prop. He keeps his black mustache trimmed neat, but his hair tends to become unruly. When he makes an amusing remark, he's the last to break into a smile.

Although the two men lived together for a while in Chicago ("All of my cousins moved in with me at one time or another," says John), and though they worked in the same agency at one time (John H. Dunham Advertising Co.), John and Adolph climbed to the top in the advertising business over divergent routes. John's a creative man; Adolph's forté is research and planning.

Adolph Toigo's career on Madison Avenue began at Benton & Bowles in 1932, where he stayed for five years as head of research. His next job, at Geyer, Newell & Ganger, extended to planning. In 1942, Adolph Toigo went to William Esty Co. as v.p. of analysis and plans, from there came over to

Lennen & Newell in June 1952 as executive v.p. (More details about Adolph Toigo's rise will appear in a second SPONSOR article about the Two Toigos, 21 March.)

John Toigo came to New York in 1942, to head up the New York office of D'Arcy. At that time he had behind him more than 20 years of agency experience in Chicago, with John H. Dunham Co., Lord & Thomas, always in a creative capacity ("First and foremost, I'm a copywriter," says John). He was brought into the Biow Co. in 1952 by Milton Biow and Ken Beirn to head up creative activity.

"To understand John, you've got to know the earthiness of the man," says Milton Biow. "He's an intellectually developed and cultivated man, but he still comes from the soil."

Biow leaned back in his swivel chair and drummed his fingers impatiently on the edge of his desk.

"John's one of the few idea men in advertising, and I haven't met too damned many idea men in this business," Biow concluded.

John Toigo says of his career: "Alone, I'm practically nothing. Whatever talent I may have, has been brought to me as a gift from people I've associated with."

Whenever he talks about himself, he passes out credit to "people who've helped me," who range from Grandfather Toigo to Albert Lasker, pioneer agencyman and founder of Lord & Thomas. Toigo talks fast and persuasively, telling amusing anecdotes at his own expense, then skipping to a bit of advertising philo ophy, back to a clearly remembered childhood inci-



"Aw, cheer up—that KRIZ Phoenix personality had to get better some day."

Power + Programming
+ Promotion makes
WTRF-TV your best buy
to reach a Billion Dol-
lar Market of 1,300,-
000 people.



.....in Virginia use [★] these Selling Personalities



ADEN AAROE 6 to 7 A.M.

Gets out with the farmers and talks their language.

★ *Mondays thru
Fridays
No Premium
Rates*



EARL STUTZ 9 to 10 A.M.

Knows his music. Co-author "Little Things Mean a Lot."



SUNSHINE SUE

5:30 to 5:45 P.M. Sweet talking mistress of ceremonies and selling.

For 29 years a
Virginia institution

**50,000 Watts
Richmond, Va.**

REPRESENTED BY
CBS RADIO SPOT SALES

WRVA

WHLI
THE LONG ISLAND STORY

DOMINATES
Long Island's Big, Rich
NASSAU COUNTY

★★★
FOOD STORE SALES
\$287,760,000
More than 15 States
(Sales Mgt.)

★★★
WHLI has a larger daytime audience in the Major Long Island Market than any other station.
("The Pulse")

AM 1100 **WHLI** FM 98.3
HEMPSTEAD, LONG ISLAND, N. Y.

BMI

PROGRAM CLINICS
1955 SERIES

Broadcasters Exchange
of Successful
Program Ideas

planned for
RADIO PERSONNEL
IN ALL DEPARTMENTS
OF ALL STATIONS

38 BMI Program Clinics
have been scheduled throughout the United States . . .

COMING YOUR WAY
Write today for the complete
schedule

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

dent, on to a cursory discussion of sociological influences at the time of Ancient Rome.

Adolph Toigo speaks far more slowly, seems reluctant to discuss his family. (When his son talked to SPONSOR about his father, he found it difficult to recall any hobbies Adolph Toigo might have. "Dad just works," he said over and over again.)

Proof of that thesis was forthcoming a couple of weeks ago. Grace Kelly and Bob Sarnoff have been appointed co-chairmen of the Multiple Sclerosis Drive. Grace is a friend of Leo Kellmenson, a young Lennen & Newell account executive. Through Leo's intercession, and with Toigo's approval, the agency volunteered to do work for the Multiple Sclerosis Drive. At this point Leo suggested to Toigo that he have some pictures taken with Grace Kelly.

"Sure." Adolph Toigo agreed good-naturedly. "But who is she?"

John Toigo may or may not know of Grace Kelly, but he finds time to make shelving and fancy woodwork in his professionally equipped work shop at home. Nonetheless, he has a reputation for being able to bulldoze projects through by his capacity for work, as well as by sheer force of personality.

"You might say that he has a 'tooth and claw' way of working," one of his old-time agency associates told SPONSOR. "He's a dynamic, analytical man, unconventional as hell in his approach, but extremely thorough."

The Toigo family came from northeastern Italy—the province of Venezia Giulia, with its sharp contrasts of quartz mountains and the blue Adriatic Sea. John came to the United States at five.

"When I told my father what went on in the Benld grammar school, he thought I was crazy," John Toigo recalls. "When I told my teacher what went on at home, she thought my family was crazy. I found out that way that a situation can change completely depending on one's perspective. Same thing applies to advertising."

Adolph Toigo was born in Benld, one of five children. His main concern in his teens was to earn sufficient money to continue his schooling. At fourteen he went to work as a mule driver in the coal mines. He graduated to full-time miner on the night shift some two years later, and finished high school during the day.

John Toigo had displayed a similar drive for education a few years earlier.

"I was the first one from that mining town to go to college," he told SPONSOR. "And I still don't know what it was that made my parents want their kids to get an education. Maybe it was my grandfather, who spent part of his time working on a canal in Illinois, the rest of his time translating Dante into English."

By the time John Toigo went to the University of Chicago, he had behind him his stint in the coal mines. At seventeen he went to work on the railroad, got into a losing fight with a freight car in the yards. This accident was a decisive factor in turning John Toigo toward advertising.

"I was supposed to start at Chicago that fall, but the accident held me up till January. I had wanted to become a math or physics professor, but you can't start math in the middle of the year, so I turned to liberal arts."

Toigo feels that he was as humorless about his liberal arts courses as he would have had to be about the sciences. He plunged into volumes of literature, hell-bent on learning. It was at this time too, in his late teens, that he decided to become a great writer.

"Then," says he ruefully, "I discovered at 21 that I could write like hell, but I had nothing to say."

His first brush with advertising came in Chicago when he went to the opera. While standing on line for standing-room tickets, he met the head of a small agency who offered to teach him advertising for no pay. Since there was a small depression at the time (1920), Toigo agreed.

He proved the value of knowing a business before writing copy for it shortly before he became copywriter at McCann-Erickson on Standard Oil of Indiana in 1931.

"A little earlier, Adolph and I bought a filling station," Toigo recalls. "It was at 147th Street and Michigan City Road in Dalton, Ill. Our competitor across the street used to laugh at the things we did. One rainy day, an Armenian chap drove up to the station, and I wiped his windshields."

"You'd wipe my windshields?"

"Sure. Your money's good, isn't it?"

How did the gas station do?

"Within two weeks we had the whole Armenian trade of the neighborhood."

Toigo learned from his gas station stint that gas is only one of the things that brings people into a gas station. This he proceeded to tell Al Steele,

then ad manager of Standard Oil of Indiana.

"And that was the origin of 'service station' advertising. In fact, for a long time thereafter, Standard Oil's gas stations in Indiana had signs saying 'Standard Service.'"

It's Al Steele, now president of Pepsi-Cola Co., who was instrumental in bringing John Toigo into the Biow Co. some four years ago. In that time, Toigo has revamped Pepsi's entire advertising approach, with the result that Pepsi showed an annual 16% sales increase every year since until this January, when the monthly sales registered at 24% jump over January 1954.

He feels that the success of the company, during a period of relative slowdown in soft drink sales, is due in part to pinpointing of advertising, or "focusing" as he puts it.

Toigo remembers an incident in Chicago when he was with Lord & Thomas that proves the need for "focusing." He had been one of two men to solicit and get the Frigidaire account for Lord & Thomas in the late Thirties. Before going to work on it, he decided to check on one of the ads that was then appearing in major magazines and newspapers, since it was part of a campaign designed to make Frigidaire a popular-priced mass product. The ad showed a sleek model in a velvet hostess gown opening up her refrigerator.

"I decided to spot test the ad," Toigo recalls. "There I was on the corner of Randolph and State, with my ad tucked under my arm. I showed it to a Polish woman on the street, and I'll never forget her comment: 'That's not me. That's a whore!'"

This is only one of the hazards of a badly aimed advertising campaign, however. The original Pepsi-Cola jingle, says Toigo, was "probably the most successful single advertisement ever produced in the beverage business." But he says it was used beyond the point of diminishing returns. "It came back to me as a parody that kids sang. And, it was Sally Steele, Al Steele's daughter, who sang it to me." Toigo grinned, hummed a fairly unintelligible line about "... tastes like ink" under his breath, and shuddered. "Anyhow, by 1948 the Pepsi-Cola business was having trouble. Now personally, I like trouble accounts. People hear a little better when they're sick."

And so when he came to the Biow

Co. early in 1951 to head up the creative section of the agency, he decided to ease into the job "by example." That is, he moved in as account executive on Pepsi-Cola, taking on the trouble account first.

Toigo's study of the account showed him that the aim of the Pepsi-Cola advertising had been misguided. "The advertising went after mass listenership, that's what the aim was, and that's a mistake. Our goal today is to reach a particular audience: those young Americans who're doing things and who're sexually alive. It's the young adult woman who controls the food and drink habits of her husband and her children. Therefore we keyed our campaign to her."

Toigo did so by telling young women what they like to hear: "... The modern woman owes a lot to today's good sense in diet. She eats light, drinks light and keeps her youthful figure longer. She looks better, feels better. Men like her better. And so does her insurance company..."

In tv, Toigo's theme is brought home by Polly Bergen, who's a wide-eyed Miss Pepsi-Cola 1955, in a variety of "young, modern situations" lasting anywhere from 10 to 60 seconds. In some commercials "the Pepsi-Cola girl" goes dress shopping, in others she gives a buffet dinner in her apartment, in others she's a business girl, she's in a cafeteria, at the airport. Whatever the occasion, Polly Bergen sails through it with an enthusiasm expressed in the latest colloquialisms, a figure trimly sheathed in medium rather than high-fashion clothes. She's the idealized suburbanite, "the typical

According to Telepulse-1
63.5% of the tuned in
audience between noon
and midnight in the
Wheeling - Steubenville
Market prefers WTRF-
TV. You get 3 times
the audience for the
price of 1 on—

**WTRF
TV**

**WHEELING
W. VA.**

316,000 Watts channel 7

REPRESENTED BY
HOLLINGBERRY

young mother," as the average young mother imagines herself. Watching Pepsi's film commercials gives you the feeling that Pepsi-Cola is hep, or as Toigo would put it, that Pepsi is focusing.

Take this 17-second tag, for example:

Announcer: "Here's your Pepsi-Cola girl again. . ."

Polly: "Hi. Y'know . . . these days to be a corporation president, you no longer need a corporation. (With significant gesture to her flat tummy.) That's why today's successful men prefer light refreshment, like today's Pepsi-Cola. Refresh without filling—have a Pepsi!"

(TAKES SWALLOW)

Incidentally, the famous Pepsi-Cola jingle's been streamlined too. The tune's the same, but the words are literally "Pepsi-Cola's up-to-date . . ." Polly Bergen is used in both spot radio and spot tv.

In "A Statement on Administration and Policy in Account Operation" dated 11 February 1955, John Toigo cites antecedents to his advertising philosophy:

" . . . Let it be said that this (focusing) has always been the method pursued by successful advertising men from Mr. Lasker to Mr. Biow, the difference being that when agencies were small, an individual could look and see these various factors with his own eyes, and therefore, integrate them in his own thinking automatically, which is exactly what Mr. Lasker did in 'The Schoolgirl Complexion' for Palmolive or in 'Reach for a Lucky Instead of a Sweet' for Lucky Strike, or that Mr.

Archie Lee achieved for Coca-Cola in 'The Pause That Refreshes,' or that Mr. Biow was able to do in the 'time signal' for Bulova and his 'Call for Philip Morris.' "

It's interesting to note that among the admen whom Toigo refers to as influences upon his thoughts are such people as Lasker and Lee, rather than George Washington Hill.

"You don't have to hit people over the head," Toigo remarked several times.

"You don't go for the George Washington Hill approach?" SPONSOR asked.

John Toigo frowned across his desk.

"Now don't you involve me in a quarrel, young lady . . . don't you involve me in a quarrel." Then he relaxed into a smile again. "Ideas don't have to be hammered home. What moves sales is the ideas themselves. An idea must have focus, distillation—and no foolishness." ★ ★ ★

B&M TV TEST

(Continued from page 42)

B&M letters."

The problem of selling the B&M bean is not so great as that of moving the company's brown bread. While brown bread is eaten with baked beans in New England, the two aren't linked as yet in the minds of WBAY-TV viewers. Brown bread is distributed in less than 50% of the area's stores while the beans have virtually full distribution.

How will B&M get Wisconsin and Michigan customers to change their eating habits and eat their beans with brown bread on the side? The new strategy is to push the two as a television supper. "Eat 'em in the living room while you watch tv," Capt. Hal is telling listeners. To make sure they understand it's brown bread being sold, not whole wheat, copy plays up the idea of heating the bread. The theory is no one has ever heard of heating an ordinary bread and therefore a distinction is automatically established.

"It's that distinction we must put over," says B&M's Northgraves. "to justify our higher price." Northgraves is proud of the company's tradition of careful manufacture in rows of brick ovens. And Capt. Hal will do his selling in front of a plywood version of a B&M brick oven. ★ ★ ★

ROUND-UP

(Continued from page 99)

A new drug trade merchandising plan has been inaugurated by WCCO, Minneapolis. It reaches 1,353 retail drug outlets in the 109-county area covered by the station, according to WCCO. Cooperating with WCCO are Twin City Drug Co. and McKesson & Robbins, two of the three largest wholesale drug firms in the area. Each of their salesmen carries a "WCCO drug inventory list" which is used as a sales tool. E. James Kunheim, sales manager for McKesson & Robbins, said "the inventory list is of valuable assistance. We've included them in all 35 salesmen's books for use on every call."

* * *

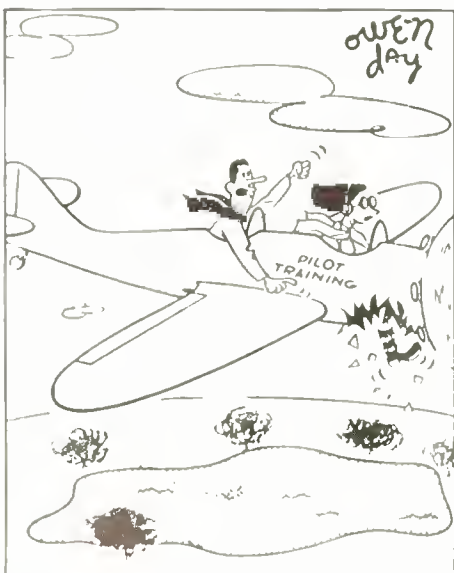
Sponsors and advertising agency executives have been sent a colorful 12-page brochure, called "Dominance Doubled in the Carolinas," by WBTV and WBTW, the two tv stations of the Jefferson Standard Broadcasting Co. The brochure tells the story of the growth of the area served by the stations and states that their combined coverage encompasses a market comparable to the nation's eighth largest. WBTV is in Charlotte, N. C., and WBTW is in Florence, S. C.

* * *

A cross-plug deal has been worked out between WHP, Philadelphia, and the Linton Restaurant Chain. The restaurant chain's 30 cafes will carry daily plugs in their 2,000 menus (average readership: 28,000 daily) for *Start the Day Right* featuring Joe McCauley, WHP's early-morning personality. In return McCauley and his engineer have a cup of Linton's coffee "on the air" every morning.

* * *

The latest coverage survey made by WNHCTV, New Haven, was done with an airplane. The station's engineers completed the study in 20 flying hours over a five-day period, whereas a ground inspection team after the same data would take three or four months. The engineers found that the station's signal pattern was a perfect circle.



"Miss Perwinkle! Will you please stop listening to that KRIZ Phoenix dance music!"

\$99.00 INVESTED in the
NASHVILLE, TENNESSEE
NEGRO MARKET
SOLD \$3,500.00 in appliances
VIA **WSOK**

SUMMER TV

(Continued from page 72)

were seen during the winter or summer. There were 53 telecasts classified as winter repeats (any rerun falling outside the 15 June-15 September period). A matched group of programs with 53 summer repeats was compared with the first group.

Taking the "winter group" first: the ratings dropped from 23.1 for the original shows to 22.5 for the winter repeats. The summer group dropped from 28.1 for the originals to 18.6 for the summer repeats.

Comparing the same groups on a share-of-audience basis, the differences are even less. The winter group declined from 43.3 to 38.7% while the summer group declined from 42.5 to 39.3%. So far as average minutes viewed goes, the winter group dipped from 23.1 to 21.9 minutes, while the summer group dipped from 23.1 to 21.5 minutes.

Summing up the study, Nielsen researchers said "... there is no appreciable difference shown by the telecasts used in this study between original and rerun telecasts. Differences in audience levels are attributable mainly to the lower sets-in-use at the time of the repeat telecast."

Despite the incentives for summer network tv advertisers, there have always been and probably always will be a few sponsors who, for one reason or another, feel that summer exposure is not for them. For this group the networks offer a promise that their time slots will be available in the fall. While hiatus protection is most important on CBS and NBC because of the demand for time, all networks have some form of hiatus protection.

NBC's policy or "Interval Plan" has already been announced. It limits protection to clients with Class "A" time periods but excepts advertisers using "co-sponsored" programs (*Caesar's Hour* and the *Imogene Coca Show*). Such clients must be on the air for 13 weeks prior to the interval and must commit themselves to a 13-week non-cancellable contract following the interval. The maximum hiatus period is eight weeks.

CBS had not announced a hiatus policy at the time SPONSOR went to press but it is expected that one will be forthcoming. Trade sources expect, on the basis of last year's hiatus protection plan at CBS, that it will be simi-

lar to that of NBC.

Spot television: As during the preceding summer the summer of 1954 did not show any discernible hiatus trend in national spot tv advertising. This was especially true among the top advertisers. Figures gathered by the N. C. Rorabaugh Co., show that the top 25 spot tv clients actually bought more schedules during the third quarter of 1954 than during the preceding quarter. There was, however, a drop in the number of stations used by these blue chip advertisers in the third quarter and the station figure for the fourth quarter, though higher than the summer months was still below that of the second quarter.

Other figures gathered by Rorabaugh further bear out the high summer activity last year. These include spot tv spending estimates on detergents, toilet soaps, shortenings, margarines, dentifrices, home permanents and shampoos. Total spending for these seven categories during the third quarter of last year came to \$6,385,654, while the figure for the previous quarter was a little less—\$6,264,828.

Like tv network advertisers, spot tv clients fear losing choice time franchises if they take a hiatus, though this fear is only a part of the reason why spot tv activity has remained high in the summer. However, there are no clear-cut hiatus protection policies in spot as there are on the network.

The lack of a pattern is also apparent in the matter of summer discounts. A number of stations feel that summer discounts do little to attract more business and only serve to save money for advertisers who want to be in summer-time spot tv anyway.

There has been some concern expressed with plans to extend daylight saving time through October. Purpose of this has been to save electricity. There has been some talk about October daylight saving in New York state. It has already been tried in some New England areas and one rep reported that viewing was depressed a little in some cases.

In some quarters it is felt the problem is not so much daylight saving being extended as the fact that some areas have daylight saving and some don't. It is pointed out, for example, that Milwaukee, which is usually one hour behind New York time during the winter is two hours behind during the summer. Announcement periods sold

adjacent to a show originating in New York at 9:00 p.m. are thus sold at 8:00 p.m. in Milwaukee during the winter but at 7:00 p.m. in summer.

Concern about the daylight saving time problem was not widespread, however, and two of the largest reps reported they had no trouble selling announcements in Class "A" time during last summer.

Examples of sales activity last summer follow:

Introduction of Supreme Club Crackers in Oklahoma by Merchants Biscuit Co. was via WKY-TV, Oklahoma City, alone. In a 13-week May-to August drive, the firm used a five-announcement-daily schedule. The commercials were delivered at various times by one announcer—local woman personality "Prissy" Thomas—and was backed up by station merchandising. The firm reported 99% distribution as a result of the campaign.

WKNB-TV, West Hartford, puts an "extra" into its one-hour cowboy strip, *Bar 30 Western Theater*, during the summer by having its cowboy star, Tex Pavel, make one-day stands at local sponsors' stores. One sponsor, Dairy Treat, Inc., reported "immediate results" on a back-to-school offer as a result of one appearance.

Sales that "soared to phenomenal heights, unprecedented in the history of the company" was reported by The Uncle Jo Bottling Co. within one week after the firm had bought 15 minutes on *Al's Corral*. The firm was on weekly from July to September to push its strawberry soft drink, called "Country Red," on KSLA, Shreveport, La. ★ ★ ★

Within our coverage area there's a spendable annual income of more than a Billion Dollars. Unquestionably the best advertising medium to reach this market of more than 1,300,000 people is—





Within 50 miles of the WJPS antennae there are 139,860 radio homes. This constitutes the primary coverage of radio station WJPS.

Month after month during the past year, Evansville has been a HIGH SPOT CITY as published by Sales Management. It is the leading HIGH SPOT CITY in the state of Indiana.

Dominating coverage in a HIGH SPOT MARKET means SALES. Let us prove our worth to you.

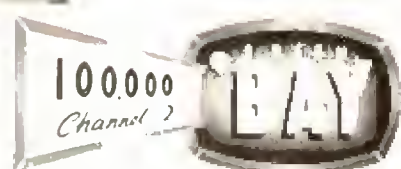
Robert J. McIntosh, General Manager
Represented by
The George P. Hallingbery Company

WJPS



"A RADIO IN EVERY ROOM"
Evansville, Indiana

Tillie Vision
IN THE LAND OF
MILK AND ~~M~~ONEY



INTERCONNECTED CBS, ABC,
DUMONT, 55 COUNTIES
Haydn R. Evans, G. Mgr. WEED-TV

Newsmakers in advertising



William H. Burkhardt, executive vice president of Lever Brothers Co., has been elected president of the company. Simultaneously, Jervis J. Babb, president of Lever, was named chairman of the board. The elections followed the retirement a few weeks ago of John M. Hancock as chairman of the Lever board. Lever is one of the country's bigger air users: SPONSOR estimates that during 1954 it spent about \$4.5 million for network radio, about \$6 million for network tv; it has extensive radio and tv spot campaigns in addition.



William H. Fineshriber Jr., vice president of the NBC Radio network, resigned from NBC on 1 March. He said his resignation was for personal reasons and that he'd announce his future plans after a vacation. Robert W. Sarnoff, NBC executive v.p., will direct the network. Fineshriber joined the CBS publicity staff in 1931, became manager of Carnegie Hall in New York in 1934 but returned to CBS three years later. He resigned as head of CBS program department in 1949 to join Mutual as a v.p. He joined NBC in March 1953.



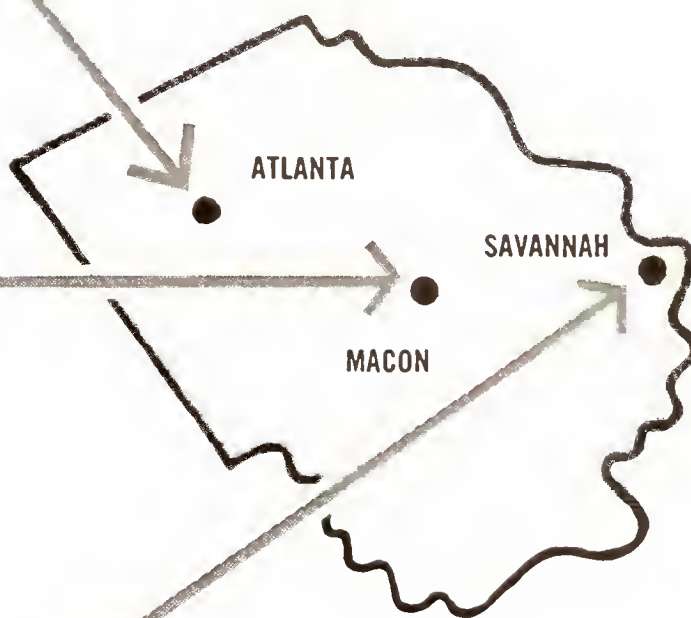
Wynn Nathan is the newly elected vice president in charge of sales for MCA Tv Film Syndication. Nathan's election followed the merger between MCA Tv and United Tv Programs. His current job: consolidating the sales efforts of the two companies into what he claims is the largest syndicated film operation in the world. In addition to enlarging the sales force to 70 (salesmen will have 22 film properties to sell), MCA Tv is also adding new merchandising, promotion and publicity departments.



Stuart D. Watson, advertising director for S. C. Johnson & Son, has been promoted to advertising and merchandising director of the company (makers of Johnson's Wax). Watson will head a new department, formed by "merging" the advertising and merchandising departments, to develop advertising, merchandising programs. Johnson is alternate-week sponsor of Robert Montgomery Presents (ABC TV), the New Red Skelton Show (CBS TV) and 15 minutes weekly of the daytime Robert Q. Lewis show (CBS TV).

ONLY A COMBINATION OF STATIONS
CAN COVER GEORGIA'S MAJOR MARKETS

THE GEORGIA TRIO



The TRIO offers advertisers at one low cost:

- Concentrated Coverage
- Merchandising Assistance
- Listener Loyalty Built By Local Programming
- Dealer Loyalties

IN 3 MAJOR MARKETS

represented individually and as a group by

THE KATZ AGENCY, INC.

NEW YORK • CHICAGO • DETROIT • ATLANTA • DALLAS • KANSAS CITY • LOS ANGELES • SAN FRANCISCO

One thousand requests in 180 minutes!

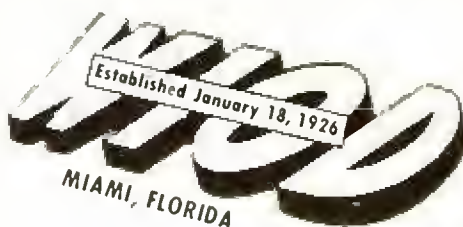


Saturday's **TEENAGE JUKEBOX** on WIOD now averages more than 1000 telephone requests in 180 minutes—9:00 A.M. to 12 noon.

Phone calls are received from as far away as Palm Beach (60 miles), and regular mail from Louisiana, Nassau, and Grand Cayman Islands, south of Cuba.

We've had to add a Broward County Teenage Jukebox Saturday afternoons (3:00 - 4:30 P.M.) to take care of the mail requests from Fort Lauderdale and Hollywood.

These **JUKEBOX** programs are a part of the daily schedule of NBC shows and solid local showmanship that produces **RESULTS** far beyond the promises of any program rating service. Ask your Hollingbery man for WIOD facts.



James M. LeGate, General Manager

5,000 WATTS • 610 KC • NBC AFFILIATE

National Rep., George P. Hollingbery Co.

ADVERTISERS' INDEX

ABC Film	109, 111, 113
Broadcast Music	118
Career Builders	116
Consolidated Film	85
CBS Radio	68-69
Eastman Kodak	77
Free & Peters	86-87
Georgia Trio	123
Goldswan	105
Keystone	17
Don Lee	103
Mid-Centinel	3
Mt. Washington	21
Movielabs	99
NBC Spot Sales	64, 65
Pulse	82
RCA Equip.	9
Raeburn	102
Screen Gems	58-59
Shelton Hotel	108
SRDS	101
Storer	74-75
Sunflower	55
T.P.A.	26-27
TV Digest	126
TSSLN	92
Weed	BC
Ziv	Insert 62 (b-c-d-e)
CKLW-TV, Detroit	108
KBIG, Hollywood	16
KCBS, San Francisco	70
KCMC-TV, Texarkana	89
KENS, San Antonio	93
KERG, Eugene, Ore.	110
KEYD, Minneapolis	110
KFMB, San Diego	95
KFYR, Bismarck, N. D.	63
KHOL-TV, Kearney, Neb.	108
KLOR-TV, Portland	15
KMBC, Kansas City, Mo.	FC
KMPC, Los Angeles	91
KPQ, Wenatchee, Wash.	8
KPRC-TV, Houston	6-7
KRIZ, Phoenix	117, 120
KTVK, Phoenix	125
KSBW-TV, Salinas	29
KUOA, Siloam Springs, Ark.	112
KWKH, Shreveport, La.	5
KWKW, Pasadena, Cal.	112
KXLY-TV, Spokane	115
WATE-TV, Knoxville	30
WBAY, Green Bay, Wis.	122
WBNS, Columbus	14
WCUE, Akron	72
WDAY-TV, Fargo	71
WDEF, Chattanooga	124
WDSU, New Orleans	Insert 20 (b-c-d-e)
WEMP, Milwaukee	20
Westinghouse, Pittsburgh	106-107
WFAA, Dallas	22
WGN, Chicago	67
WGR-TV, Buffalo	81
WGY, Schenectady	57
WHAM-TV, Rochester	18
WILL, Hempstead	118
WHO, Des Moines	25
WTHI, Baltimore	IFC
WIOD, Miami	124
WJAC-TV, Johnstown, Pa.	88
WJEF, Grand Rapids	73
WJHP-TV, Jacksonville	94
WJIM, Lansing	11
WJPS, Evansville	122
WKOW, Madison	114
WKRC-TV, Cincinnati	52-53
WLAC-TV, Nashville	IBC
WLS, Chicago	110
WMCT, Memphis	97
WMT, Greenfield, Mass.	78
WNAX, Yankton, S. D.	10
WOL-TV, Ames, Iowa	61
WOW, Omaha, Neb.	112
WOW TV, Omaha	116
WOWO, Fort Wayne	66
WPEN, Philadelphia	28
WRBL-TV, Columbus, Ga.	110
WRVA, Richmond	118
WSIS, Winston-Salem	100
WSM, Nashville	13
WSOK, Nashville	120
WTRF, Wheeling	117-119-121
WXIX, Milwaukee	18-19



The Fabulous "Girl on the Go"

DRUE SMITH

Just named Chattanooga's
**"BUSINESS WOMAN
OF THE YEAR"**

Leading CHATTANOOGA RADIO PERSONALITY for many years! Drue knows everybody, everywhere, and everybody knows . . . and LISTENS to DRUE.



Limited Participations are available. 10:05-10:30 a.m., 2:15-2:30 p.m., Monday thru Friday.

This is a hot tip!
Ask BRANHAM!

RADIO NBC AFFILIATE IN
CHATTANOOGA, TENN.

CARTER M. PARHAM, President

KEN FLENNIKEN, General Manager

**NOW IN
ARIZONA**

ONE STATION GIVES YOU

ALL

KTVK

CHANNEL

PHOENIX

FULL POWER

KTVK's 100,000-watts video power covers the fabulous 'Valley of the Sun' like a blanket. The clear KTVK signal extends into every corner of the rich \$1,109,627,000.00* Arizona market — giving you 142,179 TV Homes (that's 83% of the State). KTVK's tower is 2,886' above sea level — 1,784' above the average terrain. KTVK operates at FULL POWER at all times! For Greater TV-Value . . . Greater Coverage — it's KTVK in Arizona!

PROGRAMMING

In addition to ABC's imposing line-up of shows, KTVK gives you top local programming — from live musicals to remote telecasts of the biggest sporting events. KTVK gives you the Southwest's most complete studio facilities, as well as the latest and best in microwave and remote facilities. Hard-selling local merchandising is also part of KTVK's success story. "Shop, Look and Listen," televised directly from food and drug stores within a 40 mile radius of Phoenix, is just one of the bonuses that make KTVK Arizona's greatest TV buy!

PERSONALITIES

It takes top personalities to sell — and KTVK's got 'em. Bee Pine, Art Brock and Vic Gort are just a few of the TV personalities that take your sales-story to the big KTVK audience.

*SPENDABLE CONSUMER INCOME

AFFILIATED WITH



REPRESENTED BY

WEED TELEVISION



new TELEVISION FACTBOOK

Anything you want to know about the entire Television industry you'll find in the

THE 432 PAGE **SPRING 1955 EDITION** GIVES YOU
(Among other departments)

Television Station Directory
Rate Digests, Personnel & Other Data
Canadian, Mexican Border
Television Networks
Rates, Personnel and Data
TV Stations in Foreign Countries
National Sales Representatives
Television Program Sources
Advertising Agency Directory
Annual Volume of Advertising in U.S.
Network TV & Radio Billings: 1949-54
Revenues, Expenses and Earnings of
TV-Radio Stations: 1946-53 (FCC)
Top 100 Network Advertisers
Television Status of U.S. Households
Ownership of Stations by Categories
Sales & Transfers of TV Stations
Stations Which Have Gone Off Air
Television Stations by Call Letters
Call Status of Network Stations

Manufacturers of TV Receivers
TV-Radio Manufacturers: Financial Data
Picture & Receiving Tube Manufacturers
Receiving Antenna Manufacturers
Tuner & UHF Converter Manufacturers
Phonograph & Record Manufacturers
TV Set Production: Monthly, 1947-54
TV-Radio Sales & Inventories: Monthly
TV Shipments by States: 1950-54
Cathode Ray Tube Sales: 1947-54
Receiving Tube Sales: 1949-54
Manufacturers of Telecasting Equipment
RETMA: Executives & Committees
Electronics Research Laboratories
British TV-Radio Industry
RCA: Officers and Executives
CBS Inc.: Officers and Executives
FCC TV Color Standards: Full Text
FCC Technical Standards, as Amended

CPs Outstanding for New Stations
With Probable Starting Dates
Applications Pending
TV Allocations Tables
FCC Personnel Directory
Attorneys Practicing Before the FCC
TV-Radio Consulting Engineers
Network Engineering Departments
Miscellaneous Consulting Services
TV-Radio Station Brokers
TV Literature & Reference Books
Publications in TV & Related Fields
Labor Unions & Guilds in TV Fields
Associations in TV & Related Fields
Market Research Organizations
Theatre-TV Organizations
Subscription-TV Promoters & Firms
Armed Forces TV Stations
British Television Networks
Community Antenna Systems

43 x 29-in. TELEVISION WALL MAP INCLUDED

Television Digest
Wyatt Bldg., Washington, D. C.

Please send _____ copies of TV Factbook No. 20
at \$4 each, to

NAME _____

FIRM _____

STREET ADDRESS _____

CITY _____ ZONE _____ STATE _____

☐ Check enclosed ☐ Send invoice

TV Factbook No. 20 should be
on the desk of every executive
in your organization. It puts
needed facts at their fingertips.
Send for your copies today.

only \$4

Television Digest
with ELECTRONICS REPORTS
WYATT BUILDING, WASHINGTON 5, D. C.

REPORT TO SPONSORS for 7 March 1955

(Continued from page 2)

Fluorine next air barrage?

If bugs can be licked, fluorine-based dentrifices may be next big "miracle" product to get heavy air selling. (Ammonium ion, chlorophyll, anti-enzyme each touched off dentifrice air wars till crest of wave passed.) But fluorine products face this big problem in opinion of Block Drug which has been making tests: possibility use should be restricted to adults and children over 6. P&G is marketing fluorine toothpaste called Crest with reported 22 tv announcements weekly in test markets.

-SR-

Radio pulling mail orders

Indication of enthusiasm for radio among mail order advertisers is fact that within 3 months after formation of CBS Radio Spot Sales mail order department, 15 new advertisers have been signed. Among advertisers getting strong pull is Viking Sloan which bought 15 one-minute announcements on WBBM, Chicago. Results: 7,000 orders, each accompanied with dollar bill.

-SR-

7 out of 10 like feature movies

Old Hollywood feature movies continue to be popular with viewers even though they've been whipping boy of newspaper critics. Latest Advertest survey in New York metropolitan area shows 9 out of 10 New York families view tv movies. About 7 out of 10 families say they like movies as well or better than other types of tv programs.

-SR-

Study sells Paper Mate on am

First client to buy nighttime network radio as results of Starch-NBC study is Paper Mate Pen. David Kittredge, ad manager, said firm will sponsor "People Are Funny" in 199 markets starting April. Company has tv version of "People" as well as heavy spot tv schedules, magazines. (Agency is Foote, Cone & Belding New York.) Starch study shows that on average night 56 million people listen to radio, more than half for over 2 hours. (See SPONSOR, 24 January 1955, page 64.)

-SR-

Pinky & giveaway move shoes

Right giveaway continues to have strong appeal in moppet market. Pinky Lee (NBC TV) pitched identification bracelet with each purchase of Weatherbird shoes in series of commercials; company sold 3,000,000.

-SR-

Star commercial trend grows

Star commercial in which talent adds personal touch, implied endorsement of product is bigger than ever in syndicated film. SPONSOR checkup shows few new film properties being launched today without some form of commercial by star available either as lead-in or complete custom-made commercial. Star is usually willing to work at minimum scale to help sell show and because it's easy extra dollar if commercial is made at time series is being filmed.

-SR-

Marlboro goes on air

New Marlboro filter cigarettes with redesigned cardboard package (as shown last issue of SPONSOR with story "Should you redesign your package for color tv?") will get air support. Alternate-week minutes in Philip Morris' "Public Defender," "I Love Lucy" (CBS TV) are definite. Before extensive test campaigning, redesign of product, Marlboro had only sporadic air advertising. Other filter in PM family, Parliament, gets limited exposure in "Public Defender."



The merchandising spiral

At a lunch one day recently we brought a timebuyer and a radio station executive together. "Let's see you make a pitch," we suggested to the radio man. And on he launched for 15 well-paced minutes into a description of his station's merchandising. Results, impact, coverage, though his station has them all, didn't come up.

Said the station man when the omissions were pointed out to him: "We're being forced to sell on merchandising because the advertiser won't listen to the real story of radio's values as a straight advertising medium."

There's no question but that this analysis to varying degrees explains the present emphasis on merchandising by radio stations. It's an emphasis which will continue until the advertiser is resold on radio. Many an agency today is working hard to convince clients they ought to be back taking advantage of radio's low-cost impact. In some cases the agencies are using the amount of merchandising they can get from radio stations as the lure. When the advertiser is properly sold, and

that day is coming, the lures won't be in the foreground.

The trouble with the use of merchandising as bait is that once it starts it can grow out of control. The advertiser requests one merchandising service today and by the time renewals are due on his schedule he may have thought of half a dozen other services. The end result can be stations are forced to promise unreasonable services in order to keep the business—services which in the long run they can't possibly afford to donate. (See "Radio merchandising: do you ask too much?" this issue, page 34.)

We say the smart buyer will get what's appropriate but it's kidding yourself to squeeze the station for free out-of-pocket expense in merchandising. Somewhere someone has to pay. Moreover any merchandising specialist will tell you that the most effective merchandising is done when the advertiser allocates his own budget for merchandising, relying on merchandising by media as a supplement in most cases. Since few stations are equipped to do a complete job, it's a case where heeding the 4 A's recommendations against excess merchandising demands from stations make good business sense.

* * *

Summer selling

The theory that the human race goes into hibernation during the months of summer, has been exploded many times in the pages of SPONSOR. This issue, in fact, contains SPONSOR's seventh annual report on Summer Selling. Like its predecessors it brings together the best available data on the values of summer air advertising.

There are so many summer radio and television opportunities that the

advertiser who closes his eyes and pocketbook to them is literally losing part of his potential income. Even if it's the custom in your industry to slow down in summer, we say your company ought to be in there making sales while the other fellows aren't. (If we haven't convinced you, turn to the Summer Selling section this issue, starting page 13.)

* * *

What next in multi-ownership?

The decision of the U. S. District Court of Appeals in Washington, D. C., which ruled the FCC has no power to set limits on the number of stations any single entity can own, raises many questions. The advertiser and agency executive looking on from the sidelines will be seeking answers to questions like these during the next few months:

1. Will the decision mean that the most expert station management firms will be moving into more markets and building newly acquired stations into stronger contenders for audience and thus better vehicles for selling products?

2. Will other firms than the Storers, Bitners, Merediths, CBS', NBC's, Peoples Broadcastings and Westinghouses be checking the country for additional properties?

3. What will the effect be on uhf?

4. Will there be any form of delaying action, with FCC bringing the issue to the Supreme Court, or Congress acting to put a ceiling on multiple ownership?

With the Congressional investigations underway, it will probably take months before all the implications of the decision are clear. But in the long run sponsors will be directly affected by the outcome.

Applause

Film salesmanship

Playing for high stakes, the film syndicators have been bringing new selling techniques into the sale of programming. Innovation and razzle-dazzle, as well as old-fashioned persistence, have been in evidence as the syndicators have built rapidly over a short span.

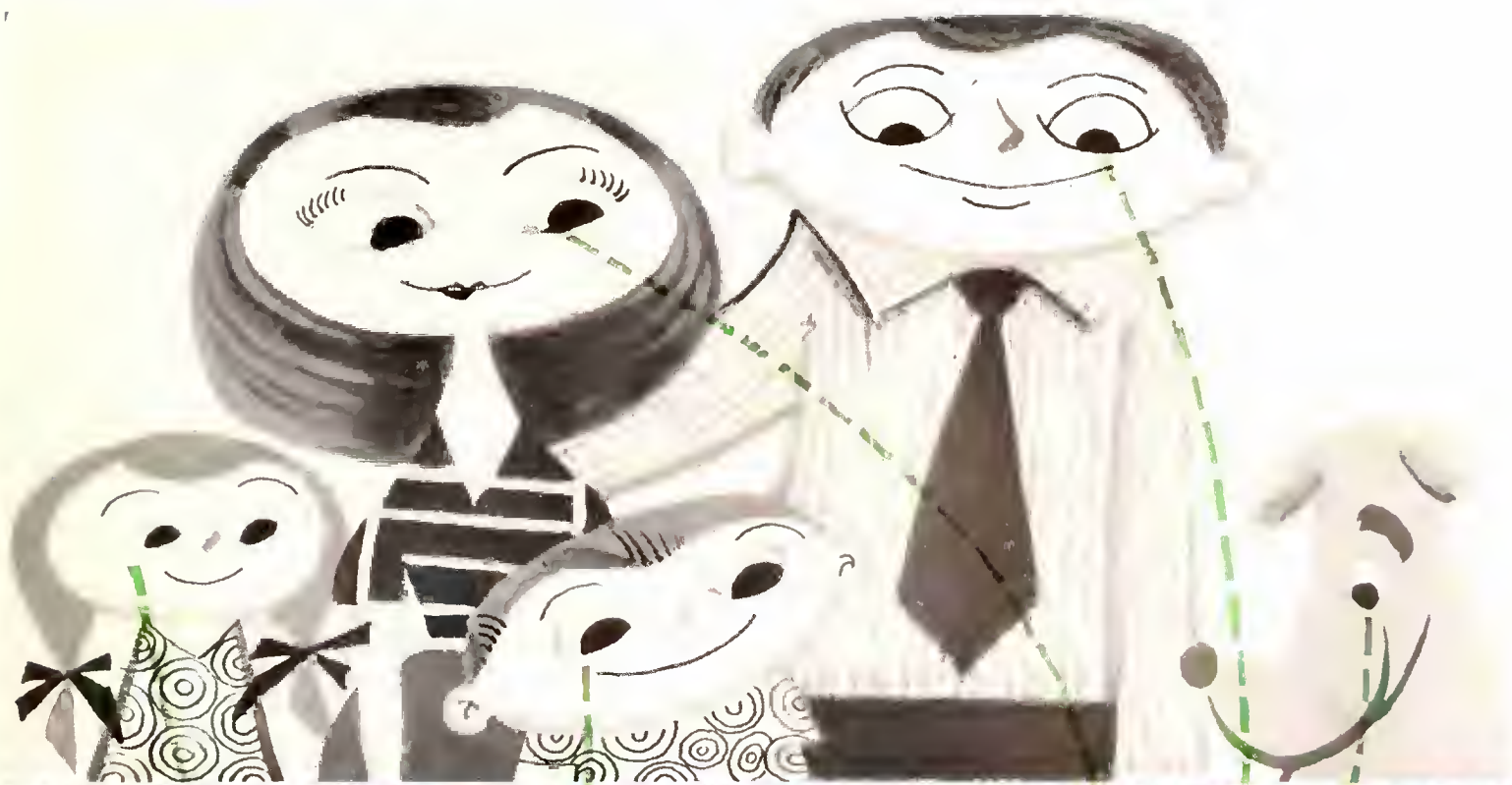
With operations like ABC Film, CBS Film, Guild, MCA TV, NBC Film, Of-

ficial, Screen Gems, TPA, Ziv and others hard at work, the advertiser can expect to have his eyes opened by effective presentations.

One of the many brighter approaches this season is the recently previewed use of a film to sell film. Television Programs of America has produced a movie in which executive v.p. Michael M. Sillerman does a selling job on TPA's new *Captain Gallant*

series. (In case you think this is the easy way to sell, the movie took from six one evening till four the next morning to shoot. And as Mickey Sillerman points out the film can't substitute for personal selling and contract closing.)


We predict that as the film syndicators continue to expand they'll have their influence on every corner of the television industry in stimulating the best of selling devices.



***greater
Nashville
watches
channel***

5

- for family entertainment
- for weather reports
- for news
- for top-notch, top-rated shows
- for advertising results
- for availabilities, check our national reps, The Katz Agency

the  station for 62 Tennessee and Kentucky counties—a billion dollar market reached by Nashville's highest towered, maximum powered station

WLAC-TV

100,000 watts • Channel 5
CBS Basic Affiliate
Nashville, Tennessee

NEW YORK
CHICAGO
DETROIT
BOSTON
SAN FRANCISCO
ATLANTA
HOLLYWOOD

wee d

T E L E V I S I O N

TELEVISION
STATION
REPRESENTATIVES